MERCURY SR 60081 • I'LL REMEMBER APRIL • PATTI PAGE

STEREO HI-FI

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PATTI PAGE

I'll remember April

A BLOSSOM FELL

IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE

MIGHTY LIKE A ROSE

YOU'RE THE ONE ROSE THAT'S LEFT IN MY HEART

MY WILD IRISH ROSE

GARDEN IN THE RAIN

I DON'T CARE IF THE SUN DON'T SHINE

ON THE SUNNY SIDE OF THE STREET

THE BREEZE

I'LL REMEMBER APRIL

APRIL SHOWERS

YOUNG AT HEART

MERCURY SR 60081 • I'LL REMEMBER APRIL • PATTI PAGE

I'll Remember April
PATTI PAGE

SIDE ONE

A Blossom Fell
It Looks Like Rain In Cherry Blossom Lane
Mighty Like A Rose
You're The One Rose That's Left In My Heart
My Wild Irish Rose
Garden In The Rain

SIDE TWO

I Don't Care If The Sun Don't Shine
On The Sunny Side Of The Street
The Breeze (That's Bringing My Baby Back To Me)
I'll Remember April
April Showers
Young At Heart

The reigning Queen of Popular Song brings a refreshing April shower of evergreen hits designed to bring a waft of spring to your ears wherever you are, whenever you choose to listen.

With a nostalgic but playful touch, Patti Page breezes through the symbolic sights and sensations of the spring, with the gentle but ever-changing moods of a cool April day. In the dewy morning when *A Blossom Fell*, we tour a garden of song favorites down *Cherry Blossom Lane* through *Mighty Like a Rose* to *My Wild Irish Rose* until the wistful view of *Garden in the Rain*.

Resuming the tour, Patti Page steps out with *I Don't Care if the Sun Don't Shine*, then struts down *The Sunny Side of the Street* bathing in *The Breeze*. Then two deep and lovely breaths of April before the pensive, all-season ode to the springtime of life, *While We're Young*.

You'll remember April and you'll never forget Patti Page's gentle and lovely tribute to it.

HI-FInformation

This stereophonic recording session was made at Fine Recording Studios, New York City, with George Piros and Bob Fine on the control board. Jack Rael, Patti Page's personal manager, a. and r.-'d the entire recording session. A four-walled, rooftess booth isolated Patti who worked to a Western Electric 4211 microphone. The entire orchestra worked to a Telefunken U-47 microphone. The strings were to the right of the conductor, while brass was to the left a bit off the center, while the rhythm section was grouped about the piano way to the left. Three RCA 44BX microphones were utilized to capture the rhythm section. Soloists advanced to the nearest microphone when they were spotlighted in the arrangement. The entire session was recorded on 35 MM. magnetic film for the best possible reproduction. Miss Page's voice was cut on one track, the entire orchestra on another and a third channel was the monaural composite.

Rael, working in the booth, had three Altec speakers hooked up so that at anytime during the session he was able to cut in any one of the three channels to test for balance.

Jack Rael
Jack Rael
Musical Director

Mercury RECORDS HI-FI STEREO

This Mercury STEREO record has been cut with variable groove spacing and electronic groove depth control, thus producing a 2-channel disc of exceptionally wide dynamic range, reliable stylus tracking throughout the frequency range, and startling clarity and definition of instrumental timbres.

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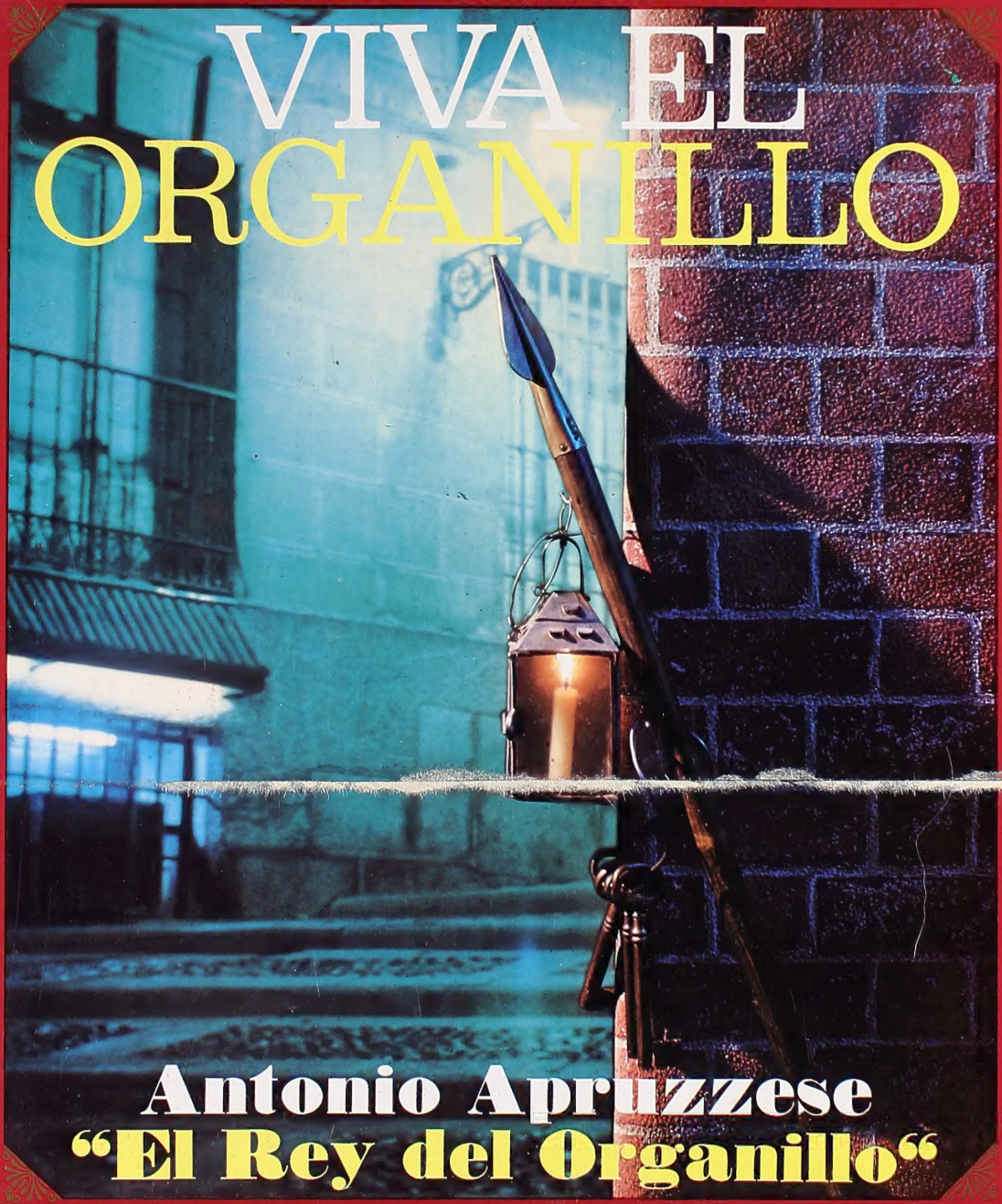
Printed in U.S.A.

I'LL REMEMBER APRIL • PATTI PAGE • MERCURY SR 60081

DOCE CASCABELES · JOTA DE LA DOLORES
SALUD, DINERO Y AMOR · LOS NARDOS · SUSPIROS DE ESPAÑA
EL RELICARIO · MAZURCA DE LAS SOMBRILLAS · LA CALESERA
TABACO Y CERILLAS · JOTA DE "LA ALEGRIA DE LA HUERTA"
LA VERBENA DE LA PALOMA · ROSA DE MADRID
PICHI · NIÑA HECHICERA

STEREO COMPATIBLE

VIVA EL ORGANILLO



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y

Organillo de la Casa José Ferrer

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1. LA CALESERA (Alonso)
2. EL RELICARIO (Padilla)
3. JOTA DE LA DOLORES (Bretón)
4. LA VERBENA DE LA PALOMA (Bretón)
5. DOCE CASCABELES (Freire)
6. SALUD, DINERO Y AMOR (Roles)
7. SUSPIROS DE ESPAÑA (Alvarez)

CARA B

1. LOS NARDOS (Alonso)
2. JOTA DE "LA ALEGRIA DE LA HUERTA (Chueca)
3. MAZURCA DE LAS SOMBRILLAS (de "Luisa Fernanda) (Moreno Torroba)
4. PICHI (Alonso)
5. TABACO Y CERILLAS (Alonso)
6. NIÑA HECHICERA (C. Montilla)
7. ROSA DE MADRID (Barta)

Antonio Apruzzese "El Rey de Organillo" y
Organillo de la Casa José Ferrer

ZV-654

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ZV-657

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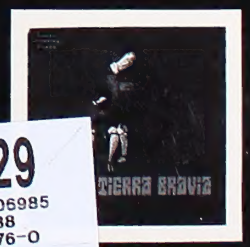
ZV-698



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STEREO

the world's greatest living flamenco guitarist **Manitas de Plata**

volume 2

José Reyes and Manero Ballardo, singers

CS 965

Connoisseur Society STEREO 45

33⅓ RPM

CONNOISSEUR SOCIETY Stereo CS 965
Mono CM 965

Manitas de Plata — FLAMENCO GUITAR

with José Reyes and Manero Ballardo, singers

VOLUME 2

"...probably the most realistic-sounding guitar recording ever made."

— FURMAN HEBB, *Hi-Fi/Stereo Review*

WITH HIS FIRST recording, Manitas de Plata, the Spanish gypsy who lives near Arles in Southern France, shook the flamenco pantheon, taking a place at its summit. Liner note hyperbole? Listen.

Words are a particularly resistant medium with which to describe music, especially music that is an improvised distillation of a way of life—here the gypsy style—and of one man's strongest, most imperious emotions.

At base, beneath technique, there is the nature of the man. In jazz, the term for those who have something singular and durable to say is "soul." In flamenco, the equivalent is *duende*. Of an actor, the term might be "presence." The intent of all these terms is to indicate the existence of those who have mastered, have understood experience. And who have not been locked into an interchangeable role as personnel, no longer people, in the rationalized society.

It is not that Manitas de Plata is larger than life size. He *is* life size, and that does make him larger than most. He has not lost spontaneity, a quality we systematically educate out of our young. He does not mute his feelings but rather exults in them. He is a whole man, an increasingly exotic breed.

But to the matter at hand. Spontaneity and undiluted emotion are hardly enough to make a lasting jazzman or a nonpareil flamenco guitarist. For both a beat, *compas*, is essential. And part of the mesmeric power of Manitas de Plata comes from the depth and plasticity of his pulsation.

There is the further requisite of discipline—the way emotions and technique are shaped, and for what end. In the music of Manitas de Plata there is no rhetoric, no posturing. Or, as I tried to describe his work in *HiFi/Stereo Review*, there is "a steel-like integrity in his playing. His work contains no bombast, no flashiness for its own sake." He's telling it like it is, for him. And, as in any music of surprise, the listener may suddenly find—in the act of response—parts of himself that are no longer submerged.

The opening *Fandangos* is a long distance in time and mood from the original *Fandangos*—gay, danceable—of Northern Spain. This is the Andalusian development of the form, transmuted by Moorish intermixtures, into a dark, introspective way of expression.

Here the immediate Manitas de Plata characteristics for this listener are the knife-edged clarity of execution, the seizing subtlety of the dynamics, the resilience of line and the suppleness of the beat. Then, after repeated hearings, there is the growing recognition of the cohesiveness—the organic complexity—of the overall design.

Tarantas y Bulerías combines two forms. The *Bulerías*, originally performed as a slow dance, evolved into the most abandoned—and on occasion, the most festive—of flamencan patterns. Here, however, their vividness is colored and deepened by the undertone of melancholy of the *Tarantas*, a *cante* that came out of the bleak experiences of 19th century miners in the mountains near Cartagena.

The *Gypsy Rhumba* is a highly impromptu session, an illustration of *chico flamenco* (light, light-hearted flamenco). After hours of recording, Manitas de Plata and Alan Silver, who was the recording director, left briefly. On their return, they found, as Silver recalls, "an impromptu party had begun with singing and dancing, clapping and footstamping, and some percussion refinements such as stroking the nails of one hand on a piece of carefully held corrugated board. Manitas jumped in with the dancers. "Here you can hear him singing as well as dancing along with José Reyes and Manero Ballardo. The climbing momentum, the collective euphoria and the whirlpool-like beat recalls for me those after-hours jazz sessions—now exceedingly rare phenomena—at which the musicians were playing for their very best and most hip audience, themselves.

The extraordinarily sustained intensity of *Moritas Moras* is a plunge into the core of flamenco. Its title can be translated as *"Little Moorish Girls."* The first *cantaor* is José Reyes. (The exclamatory aside from a member of the group, "Eso es cante moro!", simply means "That's Moorish singing!") At the end of the stanza, Manitas plays a falseta, and the second *cantaor*, Manero Ballardo, enters. Then, alternately, the singers focus on those intertwined, vintage themes of unrequited love, the treachery of women, and what it feels like to wake up cold in hand. These are basic flamenco blues, and as in Negro blues, the guitar is an additional voice—commenting on the stories, adding its own, punctuating, ruminating. Also as in Negro blues, the voices are harsh with experience—their grainy textures, stabbing vibratos and undulating rhythms exactly apt for tales of loneliness and the bitter aftertaste of impermanence.

But even, as in *Moritas Moras*, when the pain is most raw, there is in the music itself an insistent thrust of life. As if to say, "Being down this low, the only way up is to tell it all, get it all out." The catharsis of excavating and then releasing feeling. As in the blues, music becomes a way of survival, of confronting the dark and the reminders of mortality and then moving on to more of life.

Analogies between different forms and idioms of art are perilous, but for me, there is a link between the experience of hearing Manitas de Plata and of reading a Simenon novel. In both, we are immediately inside a man, breathing with his rhythm, our blood quickening as his does, and before the journey is over, being propelled deeper into ourselves by the force of what could be called existential art.

In this quality of flamenco, music and experience are one—scoured of superfluity and superficiality. We are at the nitty-gritty, mortal but not at all going gently into that good night.

— NAT HENTOFF

Manitas de Plata was born in a Gypsy caravan outside of Sete, a tiny Mediterranean port near Marseilles. From childhood he was taught the guitar by his father, a horse trader, and encouraged in his remarkable affinity for the instrument. During the next twenty years, as the caravan traveled along traditional Gypsy trails through Provence, Manitas spent his time practicing or listening to other Gypsy guitarists. Today he is one of the rare performers loved and revered by his own people who believe, with reason, that only a true Gypsy can excel in the fiercely emotional music called "flamenco"—a word that to Andalusians literally means "Gypsy."

Manitas is well aware that as a virtuoso of extraordinary power, he could, if he wanted to, perform to his considerable profit far beyond the narrow limits of his particular Gypsy world. But money means little to him. "I have the guitar in my heart," he has said. "When I am playing well, nothing else counts. I am playing for myself."

José Reyes is a cousin of Manitas de Plata. He was born in 1930 at Nice and now resides in Arles with his wife and eight children. He has been a metal-worker, but now sells carpets. Occasionally, he sings with Manitas de Plata in cabarets.

Manero Ballardo is the son of Manitas de Plata. He was born in 1940 at Montpellier where he still lives. He works as a builder and sings only for his friends and family. He learned flamenco from his father and uncle.

Side 1

Band 1:	**Fandangos**	11:26
Band 2:	**Tarantas y Bulerías**	5:02
Band 3:	**Gypsy Rhumba**	3:18

Side 2

	Moritas Moras	19:14

All selections are copyrighted and published by Soremy Music (ASCAP)

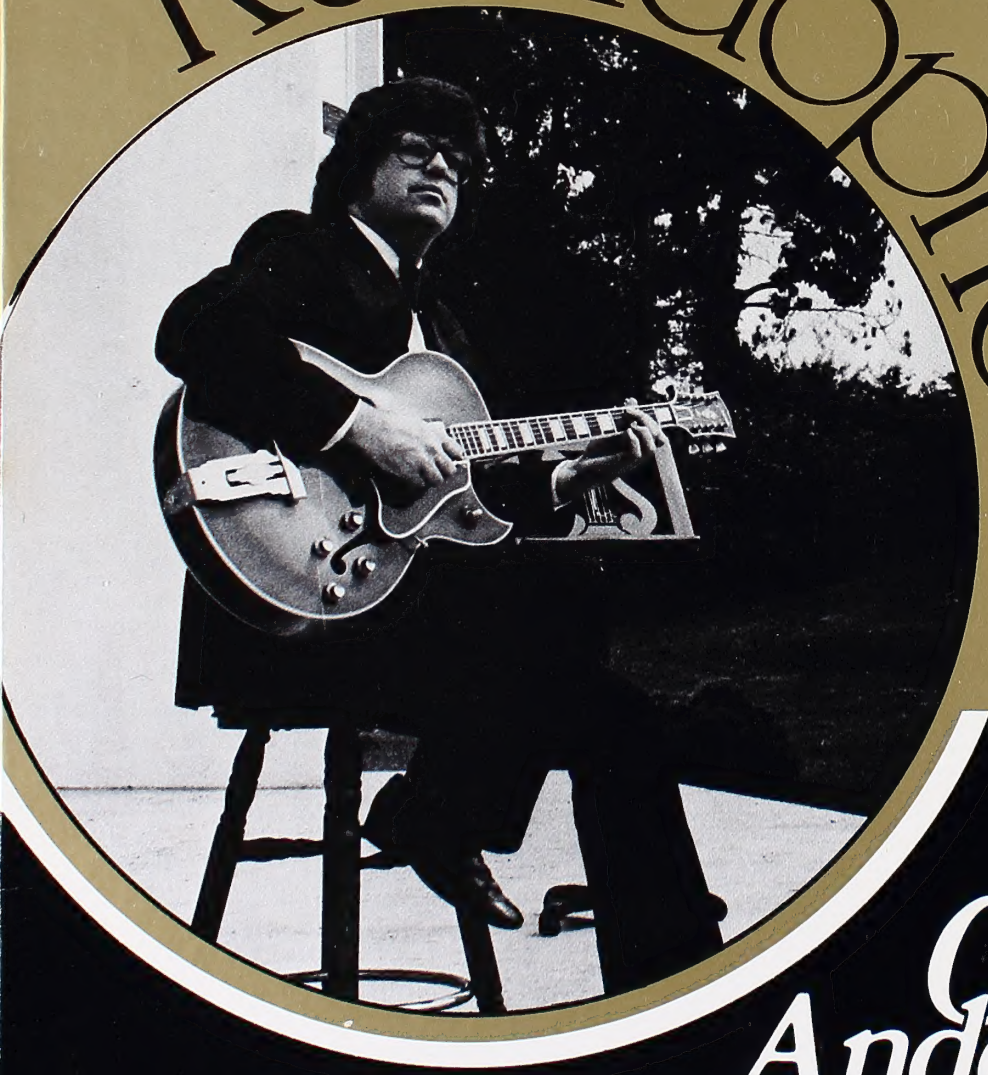
Produced by E. Alan Silver
Recording Engineer: David B. Jones

Recorded on location in Arles, France
Cover Photograph by Lucien Clergue

Connoisseur Society, Inc., 470 West End Avenue, New York, N. Y. 10024

The Neo-Classical Guitar

Kaleidophon



Chuck Anderson

Side 1

Prelude from #1 Cello Suite (JS Bach)	2.35
Variations on an Ancient Irish Air (unknown)	3:09
'Twas a Lover and His Lass (T. Morley)	4:27
Cherry Blossom (Japanese Folk Song)	4:53
Kaleidophon (C. Anderson)	5:05
	20:09

Side 2

Prelude in Dm (JS Bach)	2:36
The Three Children (C. Anderson)	3:49
Gymnopedies #1 (E. Satie)	3:01
Themes For a Shattered Moonbow (C. Anderson)	5:07
Prelude For Piano (M. Ravel)	1:20
The Bamboo Flute (Chinese Folk Song)	3:44
	19:37

All works transcribed, composed or arranged by C. Anderson

Acknowledgements

Samuel A. Menaged - Personal Management

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Sally Lou Nation - Creative Consultant

Dr. Rosemaur Leonardo - Support

Cover Design & Photography - Impressive Imprints

Our society seems compelled to label things - to put them in categories. But how do you handle a musical concept that refuses to fall into one of these established categories? The answer - you simply create a name for it and hope it will become a new category in and of itself.

Such is the case with the "Neo-Classical Guitar". The Neo-Classical Guitar is the newest or most modern form of guitar performing classical music. It is characterized by the use of a pick rather than the finger style of the traditional Classical Guitar.

The special application of the Neo-Classical Guitar is not so much its technique as its performing style and repertoire. My repertoire is drawn from three sources: Transcriptions, Arrangement and Original Composition. These are the same sources that classical music has always relied on for its repertoire. Transcription is the guitaristic adaptation of music originally written for another instrument. Arrangement is the harmonization of folk melody adapted for the guitar. Original Composition is the creation of new music to showcase the unique qualities of the pick style guitar.

I feel that these three sources of repertoire allow the music of this album to fall within the category of classical music. I use the word "classical" in the sense of universal not in the sense of a period of history nor in the sense of a traditionally established instrument.

The popularity of the pick style guitar continues to grow. However, it has not yet entered into the mainstream of the classical concert stage. I hope that this album and my work will make a contribution to the art of contemporary guitar performance.

Chuck Anderson

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BFH-Z241

Barbara Hill

5/21.14
DOUBLE DECKER
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BFH-Z241 BARBARA HILL

SIDE ONE

Barber: Sonata for Piano, Op. 26
I: Allegro energico — 7:06
II: Allegro vivace e leggero — 2:19
III: Adagio mesto — 6:23
IV: Fuga: Allegro con spirito — 5:05

SIDE TWO

Debussy: Des pas sur la neige — 4:49
La plus que lente — 4:34
L'Isle joyeuse — 6:01

SIDE ONE

Samuel Barber, Sonata for Piano, Op. 26

One of Samuel Barber's most productive periods followed his discharge from the U.S. Air Force in 1945. Shortly after his completion of the haunting classic *Knoxville: Summer of 1915*, he was commissioned to write a piano sonata, the backing for which was provided by Irving Berlin and Richard Rodgers, two gentlemen who have also contributed richly to the American musical scene.

The sonata has been called by one critic "a virtuoso's paradise" and was introduced by no less a virtuoso than Vladimir Horowitz. It was recognized immediately as a composition of great musical substance. The sonata is distinctively contemporary and draws ingeniously upon twelve-tone serial procedures. Olin Downes, writing in the New York Times (January 24, 1950) following the premier of this sonata said, "We consider it the first sonata really come of age by an American composer of this period." He spoke of Vladimir Horowitz's playing as "prodigious," and said, "Many pianists will not attempt its performance." Barbara Hill, reflecting on her selection of the Barber for this collection, said, "I have played it for years, but only now do I believe it is time for me to put it down. It is rather like having a tiger by the tail. I often feel that it is, in fact, playing me."

The first movement (Allegro energico) one might say gets the anger out, not in a personal way, but viz a viz the human condition. Hill plays with broad and expansive phrasing coupled with a brilliance of tone and a technical skill which commands the listener's full attention.

The second movement (Allegro vivace e leggero) is a little trip away from reality which slips in and goes away, slyly, playfully, deceptively innocuous, but ever so difficult as the others. This artist commands the movement whimsically and captivatingly in mood, framing the zany little waltz airily and fleetingly, so as to leave her audience totally disarmed.

The third movement (Adagio mesto), one critic said, "drips neuroticism, lays bare the human neurosis." It is built upon a recurring left-hand theme, a ground bass which keeps being played over and over again. Here, it is played with compelling melancholy, in a remarkably poetic interpretation of a very moving piece of music.

The fourth and final movement (Allegro con spirito) is a jazzy, tightly-knit four-voiced fugue, like O. J. Simpson's broken-field running; effervescent, like dry soda in a drink. This briar patch of a fugue often turns up as a test piece in piano competitions and only on a rare occasion does someone offer it in public, or even on record. Barbara Hill plays the 'grand fugue' in all its glory with complete command and an excellent breadth of style.

SIDE TWO

Des pas sur la neige, "Steps in the snow," plaintively describes the aimlessness of grief, a stumbling, a gentle cry of rage over the human condition.

La plus que lente, "Slower than slow" is almost a satire on a popular tune of Paris at the time (1910), *La valse lente*. This little waltz never quite states, only insinuates, flirting with the mind. It suggests the jaded ennui of life, life that never quite comes out of the box it is in. Only for a second, now and then, does Debussy allow a glimpse of what life might be, then the boredom, the tedium that surrounds Te Deum reminds us, as in Ecclesiastes, that there is "nothing new under the sun."

L'Isle joyeuse, "The joyous isle," moves from the introversion of the first two Debussy selections into open description of a big, beautiful pleasure place which is unattainable. This, the composer seems to say, is what life could be like but really is not. The piece breaks on one at the end, too huge to manage, playing around with pleasure and joy, too much for us. Then the vision explodes!

"I am a totally biased admirer of Barbara Hill," a totally biased admirer of Barbara Hill told me when I asked her about the artist on this record. "Barbara possesses rage and humor, honesty and brilliance, musicianship and no moderation. The child in her is completely accessible. Openness is her central characteristic. No secrets — no conceit. But she has a profound artist's ego."

Barbara Hill's pianistry covers skillfully, powerfully, the full spectrum; from bombastic excitement to the awesome sound of gentle stillness. But throughout it all, there remains the candor. When she joins the composer and his instrument, truly, there are "no secrets." This artist's honesty may make you wish you had never listened. For you may never hear these composers exposed so profoundly again.

JOHN LANE DENSON

Barbara Hill has given many solo recitals from coast to coast and has been a featured soloist with symphonies throughout the United States. She made her public debut on radio at the age of three and at fourteen received a full scholarship to Eastman School of Music. She has B.A., B.M. and M.M. Degrees from the University of Rochester where she graduated with Highest Distinction and was elected to Phi Beta Kappa in her junior year. She received her D.M.A. from the University of Colorado. Barbara has studied with Cecile Genhart, Storm Bull and Bruce Simonds and is currently professor of music at the University of North Carolina at Greensboro.

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PRODUCED BY CHARLIE TALLENT

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Manufactured and Printed in the U.S.A.

Larry Potter & Romance

Side One: IN THE END • YOU'RE A DANCE AWAY • LOVING YOU IS ALL I'LL EVER NEED • ROMANCE • SHATTERED DREAMS OF LOVE

Side Two: OH WANDA • KNOCK ON WOOD • I'LL BE BACK TO STAY • NOTHING'S REAL

I would like to thank my family and friends for their love and support over the years . . . and all of the people who helped me grow musically.
I have special thoughts for my first piano teacher, Samuel Yaffe, who composed the beautiful instrumental piece, "Romance."
Special thanks to the Connecticut Songwriters Association (CSA), and to the band: Sally Barnum, Ken Hebert, Jim Lessard, and Richard Pape.
I especially want to thank Jon Russell and Elliott Lehman.

Produced by Larry Batter and Jon Russell • Executive Producer: Elliott Lehman
Musicians:
Larry Batter: Piano; Lead Vocals; Mellotron Flute on "I'll Be Back to Stay"
Jon Russell: OBX-A; FenderRhodes; Background Vocals on "Oh Wanda"
Sally Barnum: Background Vocals • Ken Hebert: Drums • James Lessard: Bass • Richard P. Pape: Accoustic and Electric guitars
Strings Arranged by: Jon Russell
Recorded and mixed: July 1984 at Presence Studios, East Haven, CT
Engineer: Jon Russell • Assistant Engineer: Mark Simmons
Mastered by: Frankford/Wayne Studios, New York, NY
Typesetting by: Susan Haran at Lehman Brothers, Inc., New Haven, CT
Photograph by: Jeff Funt
Album Cover and Label Design by: Robert Proto

I dedicate this album to my grandparents
Buddy and Sally Batter
who I love and miss very much

KEYEDUP PRODUCTIONS

Larry Potter & Romance

Side One:

IN THE END

(Words and music by Larry Batter)

We were two happy people sitting at home.
Talking about our day.
Laughin' and singin' with nothing to care for.
It was perfect in every way.
But then a summer breeze comes; and changes the course.
We've problems now instead.
And though I love you very much; Separation lies ahead.

Now I've gone and left you on your own.
Without you I feel so alone.
Oh darling - Please pick up the phone·
Say that you will wait for me.
Say that you'll be there for me.
Tell me that you'll love me in the end

Do you think we will make it?
Can we make our love last?
I'm wishing we could find a way.
To make the time fly by fast.
Though the odds may be against us;
and time not on our side.
I'm hoping we will find the strength;
To make things work out right.

Now I've gone and left you on your own.
Without you I feel so alone.
Oh darling - Please pick up the phone·
Say that you will wait for me.
Say that you'll be there for me.
Tell me that you'll love me in the end

YOU'RE A DANCE AWAY

(Words and music by Larry Batter)

Gentle laughter in the air; Sweet music in my night.
I turned and you were standing there;
I fell at love's first sight.
I longed to be beside you; Holding you so tight.
We could dance until the morning
turned the darkness into light.

You're a dance away my darling.
You're a dance away from me.
You're a dance away from falling.
Won't you fall in love with me.

Hold me close my darling; Let me give my love to you.
Let me wrap my dreams around you and
make each one come true.
You'll be on my mind forever;
If I don't get the chance to sweep you madly 'cross the floor;
Please let me have one dance.

You're a dance away my darling.
You're a dance away from me.
You're a dance away from falling.
Won't you fall in love with me.

You're a dance away my darling.
You're a dance away from me.
You're a dance away from falling.
Won't you fall in love with me.
Won't you fall in love with me.
Won't you fall in love with me.

LOVING YOU IS ALL I'LL EVER NEED

(Words and music by Larry Batter)

I remember the days of bad times and sorrow
Living in pain with no thoughts of tomorrow
Truth had no meaning, love just an ember
Thoughts of the hurt I don't want to remember
You were there to comfort me. You filled my aching need.
I turned to you when I was down. You changed my life around.

You made me feel strong again.
You made me feel so strong.
Loving you is all I'll ever need.

Thoughts turned to love as we sipped our wine.
All those special feelings are now again mine.
I'm smiling - forget all those tears.
You make me believe - now I have no more fears.

You make me feel strong again.
You make me feel so strong.
Loving you is all I'll ever need.

Very soon we'll be far apart.
I'll be miles 'cross the sea.
It's a comfort for me to know.
That you'll always love me.
I know there'll be bad times ahead. But I know I'll get though.
I just close my eyes. Think only of you.

You make me feel strong again.
You make me feel so strong.
Loving you is all I'll ever need.
You make me feel strong again.
You make me feel so strong.
Loving you is all I'll ever need.
Loving you is all I'll ever need.
Loving you is all I'll ever need.

SHATTERED DREAMS OF LOVE

(Words and music by Larry Batter)

Every night I lie awake thinking about you and me.
Haven't seen you for six long months; Who can say what is to be.
It's been real hard without you here. I've felt so insecure.
I guess I've put a lot of faith into a love that once was sure.

But if tomorrow comes and you're not there to wipe away
my tears - Then I'm left holding shattered dreams of love.

If you put so much into that bird of love;
you stand to lose all you've gained.
For if it flies out of your reach; a broken soul remains.
Then you lose yourself behind dark shadows;
immersed in inner sorrow.
Become aware of those around you. . .
stop thinking about tomorrow.

Cause if tomorrow comes and she's not there to wipe away
your tears - Then you're left holding shattered dreams of love.
'Cause if tomorrow comes and she's not there
to wipe away your tears - Then you're left holding
shattered dreams of love.

Side Two: _

OH WANDA

(Words and music by Larry Batter)

Some say she's so evil; They say she's out for blood.
But she's the girl that I've been dreamin' of.
Whips and chains to thrash you; A smile designed to trap you.
And I know she's just the girl for me.

Oh Wanda I want to love you.
Oh Wanda I want to please you.
Oh Wanda I want to be with you.
Oh Wanda I want to love you.
Oh Wanda I want to need you.
Oh Wanda I want to be with you.

When I am beside her she holds me like a spider.
Spins a web and she begins to play.
They say I must be crazy to love a girl like her.
But no one else can make me feel this way.

Oh Wanda I want to love you.
Oh Wanda I want to please you.
Oh Wanda I want to be with you.
Oh Wanda I want to love you.
Oh Wanda I want to need you.
Oh Wanda I want to be with you.

KNOCK ON WOOD

(Words and music by Larry Batter and Ricky Eisner)

I've got two good eyes and my mind can see.
But I can't explain what's been happenin' to me.
I've been through some changes and I've done what I could.
Another day is comin' so knock on wood.

Knock on wood, knock on wood.
Another day is comin' so knock on wood.

I've read the script and I know the score.
But the theme is gonna change, and here's what's more.
There ain't no one left, gonna ruin me for good.
Another day is comin' so knock on wood.

Knock on wood, knock on wood.
Another day is comin' so knock on wood.

Sometimes in life you feel like a magnet for abuse
That's when they say you gotta pay your dues.
But it's your life - you get to pick and choose
So get off your duff - get up and shout out the news
When it comes to work my business is pleasure
From now on babe - I'll be livin' it forever
I hate worryin' and fightin' and waitin's a bore
So welcome the new day - knock on wood.

Knock on wood, knock on wood.
Another day is comin' so knock on wood.
Knock on wood, knock on wood.
Another day is comin' so knock on wood.

I'LL BE BACK TO STAY

(Words and music by Larry Batter and Anne "Missy" Bullen)

Sitting alone on a park bench; Looking at the sky.
I can see your face above me; That twinkle in your eye
I remember all the times we spent;
Playing those foolish games.
I was the actor - you the director; I guess we're both to blame

I tried to love you baby; but you don't seem to care
I gave my love so freely and you left me hangin' there
I guess I'll leave it all behind and carry on my way
But call my name or touch my hand;
I'll be back to stay.

Thinkin' about our lovin'; A place so long ago.
The times you said you loved me and I let my feelings show
Now I see things differently; But I love you just the same
Sometime I wish; How often I wish we were playing
those foolish games.

I tried to love you baby; but you don't seem to care
I gave my love so freely and you left me hangin' there.
I guess I'll leave it all behind and carry on my way
But call my name or touch my hand;
I'll be back to stay.
Just call my name or touch my hand;
I'll be back to stay.

Walking down an avenue; I've left your one way street.
I encounter many others; Yet it's you I wait to meet.
Yes, now I see things differently; But I love you just the same.
Sometimes I wish; How often I wish we were playing
those foolish games.

I tried to love you baby; but you don't seem to care.
I gave my love so freely and you left me hangin' there.
I guess I'll leave it all behind and carry on my way.
But call my name or touch my hand;
I'll be back to stay.
Call my name or touch my hand;
I'll be back to stay.
Just call my name or touch my hand.
I'll be back to stay.

NOTHING'S REAL

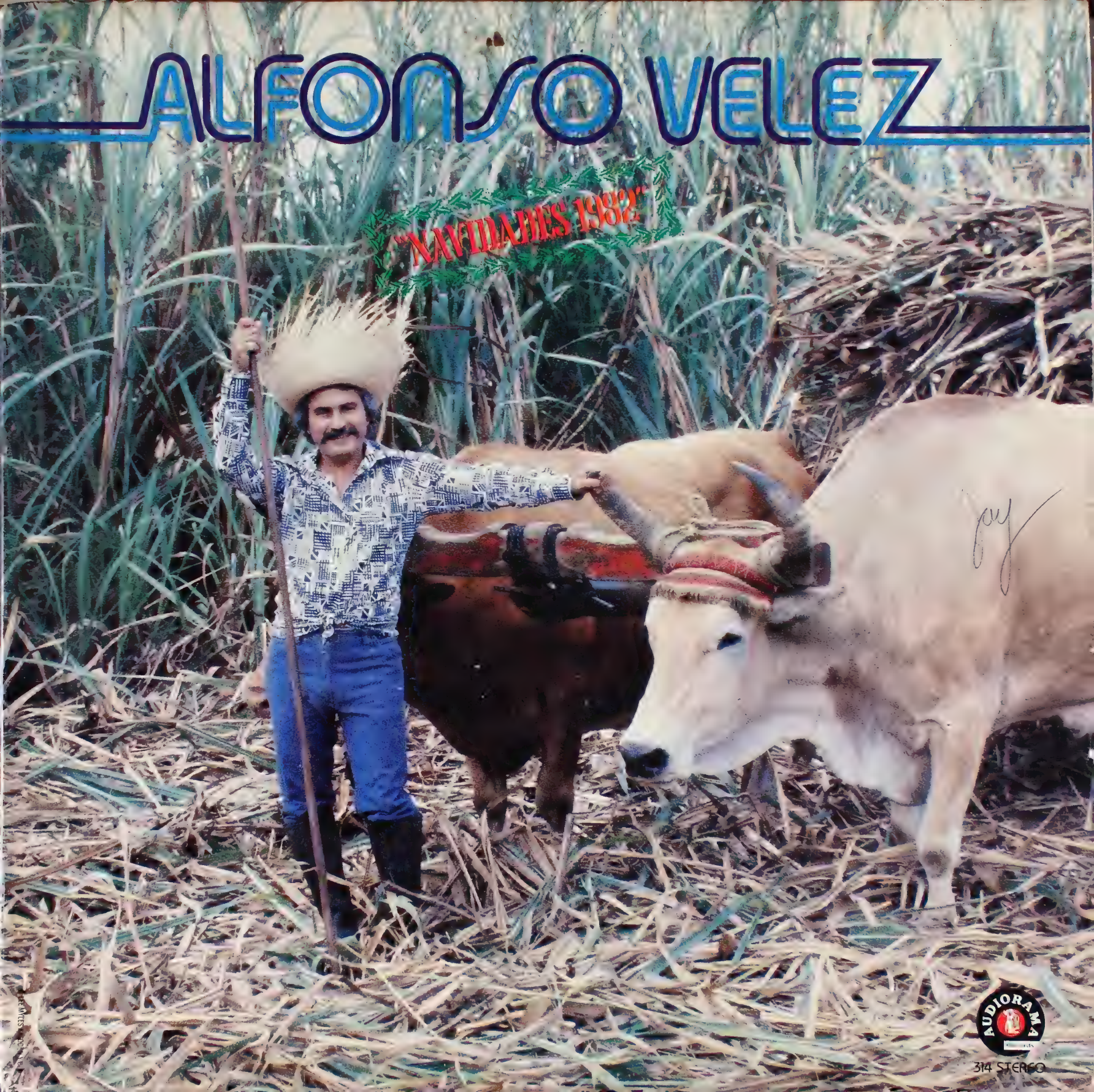
(Words and music by Larry Batter and Jon Russell)

I'm sitting in a corner staring at the wall.
The party music's blastin'; Yeah I'm having a ball.
Can't you see -- I'm havin' a ball.
I just feel -- like climbin' the wall.
My head is spinnin' but it's no big deal.
It's just that I feel like nothing's real.
Can't you see -- nothing's real
I just feel like nothing's real.
There's hunger, murder, children dying everywhere.
Politicians bullshit but they just don't care.
Can't you see -- they just don't care.
Well, I don't need to see no shrink.
I just need time alone to think.
Can't you see -- we've got to think.
We spend eight billion dollars building submarines.
Forget those people dying -- 'cause they don't mean a thing.
Can't you see -- They don't mean a thing.
I just feel like nothing's real.
Can't you see -- they just don't care
I just feel -- like nothing's real.
Nothing's real. Nothing's real. Nothing's real. Nothing's real.

Made in Canada

ALFONSO VELEZ

"NAVIDADES 1982"



AUDIORAMA

314 STEREO

314 STEREO

ALFONSO VELEZ

NAVIDADES

SIDE A:

1) **FLOR MARCHITA**—Aguinaldo
D.R.
2) **LA ENVIDIA**—Guaracha Jibara
Pedro Rios
3) **POBRE MILLONAIRO**—Aguinaldo
Luis A. Perez. Arreglos: Alfonso Velez
4) **TE DI EL CORAZON**—Aguinaldo
H. Rosado
5) **NI EL AGUA DEL NILO**—Aguinaldo
H. Rosado
6) **PUERTO RICO TIERRA LINDA**—Aguinaldo
Tony Valentin

SIDE B:

1) **VENENO DE AMOR**—Aguinaldo
Angel Aleman
2) **ME LLAMAN EL JIBARITO**—Guaracha
Alfonso Velez
3) **NO LLORES**—Aguinaldo
Alfonso Velez
4) **ALLA EN UN BOHIO**—Aguinaldo
Tony Valentin
5) **RON CANA Y EL MOSQUITO**—Trulla
Nito Mendez

Juan "El Lareno": Cuatro
Salomon Valentin: Cuatro
Tono Vega: Bongo
Luis Perez: Guitarra
Gabriel Santiago: Guitarra
Mike Arocho: Bajo
PAFU: Acordeon
Coros: Harry Rosado, Ramon Tores, Silvestre Lopez.

Ing: Gerado (Papo) Rios
Studios Borinquen
Productores: R. Diaz Gutierrez y Sergio Valentin.
Fotographo: Victor Rodriguez.

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STEREO
M 101 A — M 101 B

Marriott records

THE RICHIE MOORE TRIO

AT THE WINDJAMMER

STEREO # M 101 A — M 101 B

THE RICHIE MOORE TRIO

A truly amazing album, featuring the talented Richie Moore Trio, that captures a few of their exciting moments on stage at the famous Windjammer Lounge.

Listening to the album, you will clearly recognize the versatility of this group by its ability not only to transport listeners to the South Seas (with their version of "Yellow Bird"), but to take you back in time to the era of the big bands, with a medley containing tunes of the early 40's. Lovers of barbershop singing will delight in the Trio's version of "Lida Rose".

The album contains original compositions, such as, "Jolly Windjammer"—in the tradition of old sea chanties—"My Kind of Game", and "Keep Reaching for Heaven". Among the group's favorites are, "I Want a Little Girl", and "Teach Me Tonight". "Song of India" features George Kubicek, in an exciting drum solo. The instrumentation consists of Richie Moore playing a very different accordion, amplified to give it an unique sound; Stan Wardach playing sax, clarinet, bass clarinet and flute, and George Kubicek on the drums.

Featured with the Trio is a guest artist, Everett Hull, playing his famous "Ampeg Bass". Everett Hull is also responsible for the unique sound of the Richie Moore accordion, which is obtained through the use of the Ampeg Amplifier, manufactured by the Ampeg Company of which Mr. Hull is Founder and President.

 # M 101 (side A)

1. **I Want a Little Girl** (2:30) (Mencher-Moll) Shapiro Bernstein and Co. (ASCAP)
2. **Yellow Bird** (3:30) (Luboff-Keith-Bergman)
3. **My Kinda Game** (2:30) (R. Galichinski)—Rikmor Music (ASCAP)
4. **Lida Rose** (2:30) (Meredith Wilson)
5. **Song of India** (4:00) (Rimsky-Korsakoff)

 # M 101 (side B)

1. **Teach Me Tonight** (3:00) (Cahn-Depaul)
2. **Keep Reachin for Heaven** (2:38) (R. Galichinski) Rikmor Music (ASCAP)
3. **Jolly Windjammer** (3:00) (R. Galichinski) Rikmor Music (ASCAP)
4. **Band Medley** (10:00)
   a. **Moonlight Serenade** (Miller-Parish)
   b. **At Last** (Gordon-Warren)
   c. **My Reverie** (L. Clinton-Debussey)
   d. **Tuxedo Junction** (Feyne-Hawkins Johnson-Dash)
   e. **Little Brown Jug**
   f. **Pennsylvania 6-5000** (C. Sigman-J. Gray)
   g. **String of Pearls** (J. Gray-Eddie Delange)
   h. **Moonlight Serenade**

Recorded through facilities of Sound Plus Studios, Philadelphia, Pennsylvania
Engineer: Tony Louis • An ultra high fidelity recording • Cover design by Alice E. Huddors

THE
Marriott
WINDJAMMER

WELCOME ABOARD the Windjammer Lounge! Decorated in the style of an old-time sailing ship, the nautical-but-nice Windjammer has made lavish use of the dark, rich woods of the 19th century merchant vessels. The unusual sea-going artifacts, too, contribute to the intimate mood established as soon as you walk in.

The Windjammer offers a variety of enticements for blasé travelers. Music and dancing, of course...quiet, quick service by the lovely Shipmates...a chance to "knit the ravelled sleeve of care" in an atmosphere that invites — nay, *demands* — relaxation and camaraderie.

Heave-to soon and heft a mug of grog with us. You'll find Windjammer Lounges at all Marriott Motor Hotels — in Washington, D.C., Philadelphia, Atlanta and Saddle Brook, N.J. Visit any one. We're looking forward to piping you aboard the Windjammer.

This is living... this is Marriott MOTOR HOTELS

WASHINGTON,D.C. PHILADELPHIA DALLAS ATLANTA SADDLE BROOK,N.J.

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DAVID WELLS

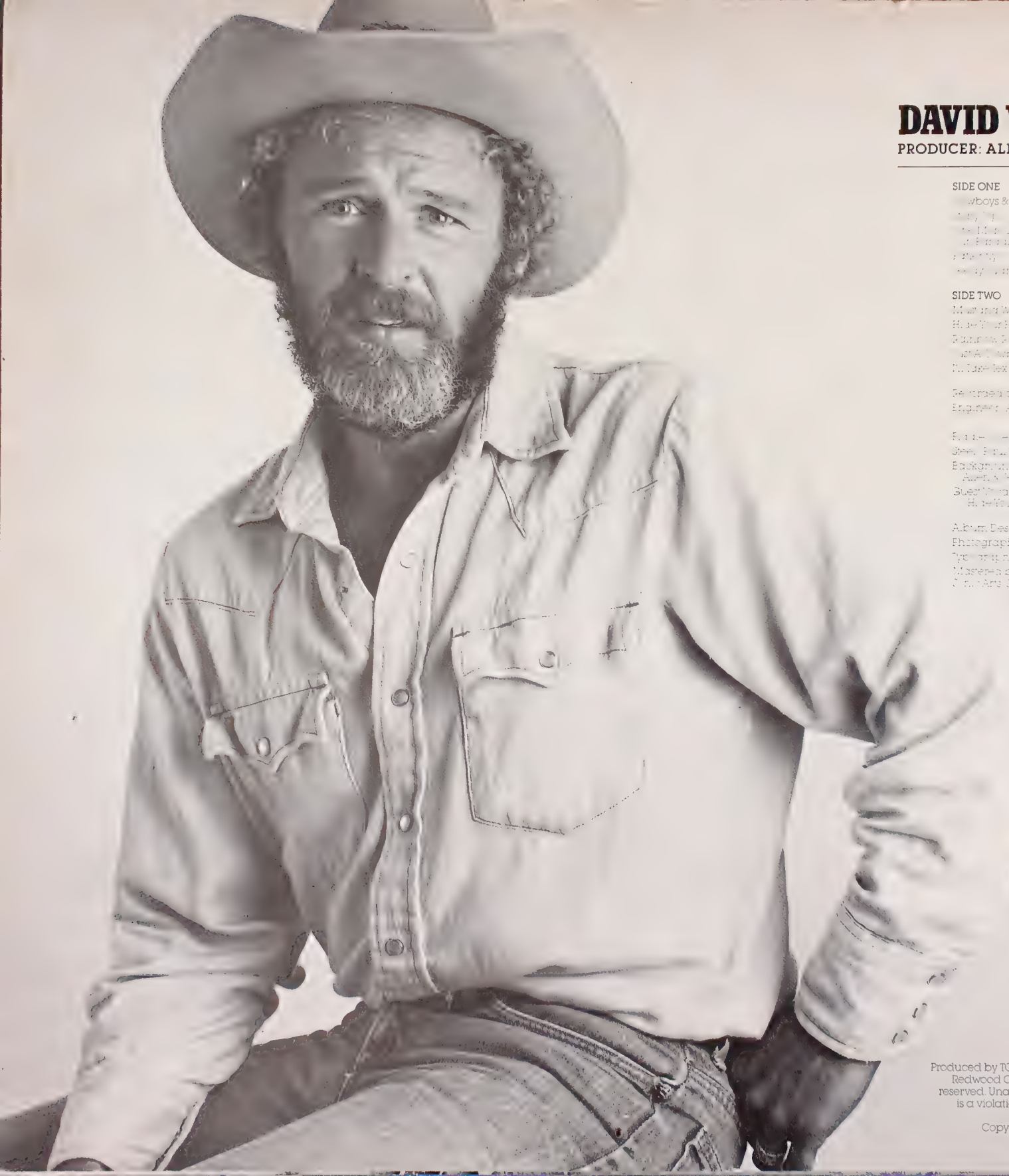
COWBOYS & LADIES
STONY TOP
ONE MORE LOUSY SUNSET IN PARADISE
PATIENTLY
SEEDY JUANITA'S ROWDY YAHOO
MUSTANG WOMAN
HIDE YOUR HEART
RAINBOW RAIN
JUST A COWBOY AT HEART
I'LL TAKE TEXAS

DATE DUE

Wells, David
AUTHOR
David Wells
TITLE

DATE DUE	BORROWER'S NAME

TOKAR



DAVID WELLS

PRODUCER: ALLEN WATEROUS

SIDE ONE

[illegible]wboys & Ladies

[illegible]

SIDE TWO

[illegible]

[illegible]

Album Design: [illegible]
Photography: [illegible]
[illegible]

TK4348DW
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JACKET MADE IN CANADA

LITTLE MICHAEL SINGS...

qca records

LP 349

Little Michael Lord Jr., nine-year old evangelist and regarded by many as one of the foremost attractions on today's revival circuit, demonstrates his God-given talents in this, his first album of gospel and religious tunes titled "Little Michael Sings," embodying a series of old gospel standards and several tunes of his own writing.

His forceful preaching style which has won him national recognition in a few short years, and during which the press has described him as a "dimunitive spellbinder" and a "sandbox Billy Graham," is soundly reflected in his initial recording session. He is completely in charge throughout and his amazing booming voice gives listeners the feeling of the Lord's presence.

Little Michael, who began his preaching at the age of 4, is the son of the Rev. Michael Lord, Sr. and wife Peggy of Phoenix City, Ala. As the feature of the Singing Lords, a revival group, the 3-foot, 9", 80-pound preacher has been drawing huge crowds at the various stops for many months and has made front-page copy for newspapers and magazines all along the line. **Newsweek** has this to say. "On stage, Little Michael is a commanding preacher, gospel singer and faith healer." Newspaper comment from all sections of the country ran in the same vein, as did a feature in **People Magazine."**

Little Michael, who recently appeared on "The Mike Douglas Show," is probably the youngest preacher ever to appear on national TV. Other TV appearances have included those on the Garry Moore, Phil Donahue, Tom Snyder, Walter Cronkite, Daved Sussking and the Joyce Davidson show.

BILL SACHS

Mike Douglas, Little Michael

LITTLE MICHAEL SINGS

SIDE ONE

1. SILVER AND GOLD / 2:54
   (Michael Lord, Jr.) Bosken Music (BMI)
2. WHEN I MET JESUS / 2:38
   (Peggy Lord) Bosken Music (BMI)
3. THE GREATEST MIRACLE / 2:49
   (Peggy Lord) Bosken Music (BMI)
4. JESUS, I LOVE YOU / 3:53
   (Michael Lord, Jr.) Bosken Music (BMI)

SIDE TWO

1. I'M THINKING OF A DAY / 3:25
   (Michael Lord, Jr.) Bosken Music (BMI)
2. IT'S A PLEASURE (To Serve The Lord) / 3:07
   (Michael Lord, Sr.) Bosken Music (BMI)
3. GOD IS GOD / 1:20
   (Traditional) P.D.
4. BALLAD OF JODY / 6:52
   (P. Lord - M. Lord, Sr.) Bosken Music (BMI)

Mike Douglas, Little Michael, Carole Lawrence

The Cincinnati Post - Little Michael has the polish of a pro when he steps onto a stage wearing his white velvet jacket and gold lame-trimmed shoes, alternately whispering and shouting into the microphone.

His audience almost always include a mixture of whites and blacks, hungry for the power of God.

People magazine - Little Michael, 8, is a preaching, healing phenomenon on the revivalist circuit

Newsweek - Onstage, Michael Lord is a commanding preacher, gospel singer and faith healer. Overflow crowds from Dayton to Dallas listen enthralled as the diminutive, velvet-suited figure exhorts them to godliness.

Philadelphia Daily News - Rev. Michael Lord Jr. came down the middle aisle while everybody was praying. They opened their eyes, looked up and there he was.

Blond hair, bow tie, white shoes. His bangs were perfect. Holding the microphone like Frank Sinatra. Wearing a blue coat and "these pants I finally got with the satin stripes up the side."

He asked for a silent prayer, then began to sing. An amazing, booming voice. Teresa Brewer. Suddenly everybody was singing with him waving their arms in the air, feeling the presence of the Lord in the room. He sang three or four songs, walking up and down the stage, completely in charge.

National Courier - "While you may have all the silver and gold in the world, all I have is Jesus," he sings from one of eight praise hymns he's written by himself — both the words and music.

AM America - Michael was a guest on ABC's early morning, AM America Show, and discussed with host Bill Butell his visions of Jesus.

"Once Jesus appeared to me dressed in long white robes, with long hair, and he just flew up and went through the roof," Michael said.

Des Moines Tribune - When he's performing, Little Michael Lord - the hottest commodity in today's revival circuit - is a diminutive spellbinder who sways huge crowds wherever he goes

QCA records

℗ 1976

Recorded and manufactured in the Queen City

Q C A RECORDING STUDIOS • QUEEN CITY ALBUM, INC., • CINCINNATI, OHIO 45225

STEREO / 349

LA VOIX DE L'ESPERANCE

"Jesus Is The Answer
Fè Yon Ti Palé Avèl"

LA VOIX DE L'ESPERANCE

DRP-8338

COTE I

JESUS CÉ RÉPONSE LA
Jean Charles Philippe

FÈ YON TI PALÉ AVÈL
Pierre Nadal

SI LE SOLEIL N' ÉCLAIRE PLUS POUR TOI
Norgaisse P. Yvon

MONTAGNE YO PRAL TREMBLÉ
Raymonde Faustin

COTE II

L'ENFANT PRODIGUE
Pierre Nadal

SUPPLICATION
Pierre Nadal

A LA YON TEMPS SEIGNEUR
Pierre Nadal

Amis Auditeurs,

Le moment nous est venu de vous presenter notre premier album. Nous Le dedions a tous ceux qui sont malades et qui portent une cicatrice quelconque. Le faisant, ce n'est plus un art cherchant a briller, c'est le cri du coeur, un chant qui monte: c'est le chant de l'ame.

"Que votre coeur ne se trouble point et ne s'alarme point." Jean 14:27

Norgaisse P. Yvon, Evangeliste

MUSICIENS

Beauvais Willy – *Maestro & Lead* / **Balthazar Vital** – *Rhythm* / **Emmanuel Ernst** – *Bass* / **CaCeus Moster** – *Bass* / **Honorat Pierre Andre** – *Drums* / **Christophe Faustin** – *Orgue*

VOCAL

Pierre Nadal / Raymonde Faustin

CHORUS

Polonne Desarmes / Naomie Desty / Ester Desty / NeHemie Jean Baptiste / Marie Job Pierre / Jocelyne Vielo / Clavita Pierre

STAFF

Norgaisse P. Yvon – *President & Fondateur* / **Fritz Elysee** – *Administrateur* / **Denis Innocent** – *Secretaire* / **Jacquelin St. Louis** – *Assistant*

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CUSTOM RECORD BY EBEN-EZER RECORDS / P.O. Box 6771 / Portsmouth, VA 23703

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Harold Melvin & The Blue Notes

COLLECTORS' ITEM

All Their Greatest Hits!

This album consists of previously released material.

SIDE ONE

THE LOVE I LOST
(K. Gamble, L. Huff)
Mighty Three Music (BMI)

BAD LUCK
(J. Whitehead, G. McFadden, V. Carstarphen)
Mighty Three Music (BMI)

IF YOU DON'T KNOW ME BY NOW
(K. Gamble, L. Huff)
Assorted Music (BMI)

BE FOR REAL[1]
(L. Huff, C. Gilbert)
Assorted Music (BMI)

SIDE TWO

WAKE UP EVERYBODY
(J. Whitehead, G. McFadden, V. Carstarphen)
Mighty Three Music (BMI)

HOPE THAT WE CAN BE TOGETHER SOON*
Featuring Sharon Paige
(K. Gamble, L. Huff)
Assorted Music (BMI)

WHERE ARE ALL MY FRIENDS
(J. Whitehead, G. McFadden, V. Carstarphen)
Mighty Three Music (BMI)

I MISS YOU[2]
(K. Gamble, L. Huff)
Assorted Music (BMI)

Produced by Kenneth Gamble and Leon Huff
*Produced by Kenneth Gamble, Leon Huff and Harold Melvin
Recorded at Sigma Sound Studios, Philadelphia, Pennsylvania
Mastered at Frankford/Wayne Recording Labs,
Philadelphia, Pennsylvania
Arranged by Bobby Martin
[1]Arranged by Norman Harris
[2]Arranged by Thom Bell
Engineered by Joe Tarsia, Jay Mark
Assistant Engineers: Jim Gallagher, Mike Hutchinson
TSOP "The Sound Of Philadelphia" ™
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34232

Philadelphia International Records

Grimm's Fairy Tales

845
(Volume II)

"Tom Thumb"
"The Golden Goose"
"The Three Sluggards"
"The Juniper Tree"
"The Seven Ravens"

read by Eve Watkinson
Christopher Casson

Spoken Arts

H. Russo

SPOKEN ARTS

845 (Volume II)

presented by Arthur Luce Klein

GRIMM'S FAIRY TALES

Tom Thumb — The Golden Goose — The Three Sluggards

The Juniper Tree — The Seven Ravens

read by EVE WATKINSON and CHRISTOPHER CASSON

The biggest trick that fairies, magicians and such fantastic creatures ever played has been on the people who dared to write about them!

Who cares now that Charles Perrault was a lawyer, an important poet and critic! He was even ashamed of signing his own name to *Cinderella* and *Little Red Riding Hood* and the other charming stories published in French in 1697 which are the reasons for keeping his name alive for us today!

Hans Christian Andersen? He insisted he wanted to be a poet and a novelist and looked down on the tales which had already made him famous!

As for the Reverend Charles Lutwidge Dodgson, the Mathematical Lecturer of Christ Church at Oxford, have you a notion who he became? A little girl called Alice Liddell made him tell stories about another little girl called Alice who kept falling down a rabbit-hole and in 1865 they were published under the title of *Alice's Adventures in Wonderland* and made his pen-name of Lewis Carroll known for ever more!

And now we have the Grimm brothers, who wrote the delightful tales on this record. These two brothers—Jakob Ludwig Grimm (1785-1863) and Wilhelm Karl Grimm (1786-1859)—were inseparable all their lives, even after Wilhelm married. In their schooldays they shared one bed and one table. As students they had two beds and two tables in the same room, and they always had their books in common. Did you know they became professors at the University of Göttingen in Germany and later in Berlin? Were you aware of their chief interest in historical grammar and legal antiquities and were the authors of such very difficult and bold books with titles like *Geschichte der deutschen Sprache* and *Deutsche Grammatik* which are all about philology (the science of language)? We'll bet you didn't know all of that!

Yet these two men loved to collect stories, as a kind of hobby, and they loved to listen to all kinds of people around them telling stories, stories that their parents had always told their children way way back for a long long time, and as they happened to have a lot of documents about stories from the middle ages they kept on searching and searching and finally wrote down the *Grimm's Fairy Tales*, some of which you are going to hear right now!

The stories are told by two great story-tellers known all over Europe for their dramatic skill and artistry, with songs and delightful music as well woven together. Now you just judge for yourselves . . .

Additional stories of *Grimm's Fairy Tales* by Eve Watkinson and Christopher Casson can be heard on Volume I (SA#840): The Frog Prince, The Fisherman and his Wife, Rumpel-Stilts-Kin, The Goose Girl, and Volume III (SA#846): Snow Drop, Mother Holle, Hansel and Gretel. Also on *Best Loved Fairy Tales* by Perrault: (SA#847) Cinderella, Blue Beard, The Fairies and Little Red Riding Hood.

EVE WATKINSON was for several seasons leading lady with the late Lord Lordford's Productions at the Dublin Gate Theatre. She has toured all of Europe, and enjoyed great success playing the role of Amanda Wingfield in Tennessee Williams' *The Glass Menagerie* with Arthur Luce Klein and his American Players in Paris, Copenhagen, Stockholm and Helsinki. She has played with such companies as the Bristol Old Vic, and most recently starred in Congreve's *The Way of the World* and Ibsen's *Ghosts* and *The Lady from the Sea* at the Gate. Miss Watkinson's reputation was further enhanced by verse programs she has given on radio and television, and as a story-teller she is known far and wide throughout Europe.

CHRISTOPHER CASSON, the son of Dame Sybil Thorndike and Sir Lewis Casson made his first appearance on the stage of the Old Vic in *Julius Caesar* at the age of 3 and has been acting ever since! He toured the United States with Sir Philip Ben Greet's Shakespearian Company and had many years experience at the Old Vic. He is today one of the foremost actors in the classical repertoire in Dublin and London. During a season in Scotland he bought a Gaelic Harp and has given many concerts throughout England and Ireland playing both harp and recorder. Mr. Casson is responsible for all of the delightful arrangements of the songs on this record.

recorded at Stapleton Studios, Dublin Cover Designed by HOWARD RUSSO Send for complete catalog
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TANGOS CON ALBERTO PODESTA

Alberto PODESTA

L.P. 166

LADO A

1 CAMBALACHE (TANGO)
2 TE ACONSEJO QUE ME OLVIDES (TANGO)
3 PORTERO SUBA Y DIGA (TANGO)
4 MAS SOLO QUE NUNCA (TANGO)
5 MI NOCHE TRISTE (TANGO)
6 EL CHOCLO (TANGO)

LADO B

1 LA GOYOLA (TANGO)
2 EL AGUACERO (TANGO)
3 CAFETIN DE BUENOS AIRES (TANGO)
4 AQUEL TAPADO DE ARMIÑO (TANGO)
5 SILBANDO (TANGO)
6 GARUFA (TANGO)

Un rumor de lejanos bandoneones, prestan su voz taciturna y trasnochada, para enmarcar la historia artística de inmensa trayectoria triunfal, de un muchacho cantor que trajo la representación del cancionero de Buenos Aires a esta tierra fraternal y acogedora y que en la plenitud de sus más brillantes etapas, consolidó su prestigio de cantor y sus dotes de auténtico caballero del arte popular de la Argentina. Su nombre, ALBERTO PODESTA. Artista nato y creador inconfundible de cien éxitos que aún resuenan, en la noche porteña, donde dejó un prestigio que nadie podrá borrar, porque la canción que brota de su alma, tiene la exacta dimensión de los motivos del pueblo que nacen del corazón y fluyen por la garganta, con el eco sentimental que el artista imprime a sus realizaciones. Una profusión incontable de éxitos personales, ostenta ALBERTO PODESTA para la canción de la capital del Plata y sin temor a caer en peligrosas exageraciones, puedo afirmar que con su presencia, adquirió el tango un lugar privilegiado en las filas cancioneras de Buenos Aires, compartiendo con otro calificado núcleo de artistas, las preferencias unánimes de todo el pueblo argentino, porque ALBERTO PODESTA traía para el tango-canción, la dulzura, el sentimiento, la garra necesaria que la temática porteña exige a sus cultores.

El año 1939, quedó marcado con letras de oro, ante la aparición en el escenario metropolitano, de este jovial y ductilísimo cantor de los motivos del pueblo. Al celebrado director de "la orquesta de las estrellas", MIGUEL CALO, correspondió el honor de lanzarlo a la senda de los grandes sucesos que a partir de entonces sumaría en rápida sucesión, el cantor ALBERTO PODESTA. Los micrófonos de L.R.3 Radio Belgrano, supieron de sus iniciales aspiraciones y paso a paso, año tras año, tomaba más y más incremento el nombre de ALBERTO PODESTA, a quien el público erigió fulminantemente a los más encumbrados puestos del género. En años posteriores, sucesivas actuaciones con los elencos orquestales de mayor arraigo en la Argentina, contaron con la presencia de ALBERTO PODESTA, que ya había recibido el veredicto del público y es bien cierto que el pueblo nunca se equivoca al elegir a sus ídolos, pues con la incorporación del artista que mencionamos, el tango encontró a un firme puntal que supo conquistar el nutrido aplauso que le brindaban sus admiradores. CARLOS DI SARLI, PEDRO LAURENZ, FRANCINI-PONTIER, y ENRIQUE MARIO FRANCINI, son los directores que contaron con la efectiva colaboración de ALBERTO PODESTA. Para los surcos de los discos argentinos, dejó una incontable cantidad de resonantes éxitos, muchos de ellos repuestos en Colombia y otras partes de América, con auspiciosa acogida por parte de los tanguistas que lo han convertido en figura preponderante del tango argentino.

En el mes de octubre de 1958, una tentadora propuesta, aleja al cantor ALBERTO PODESTA del medio artístico de sus incuestionables triunfos. Esta hermana nación Suramericana lo atraía hacia sus escenarios y sin dilación, alistó sus petates y salió a recorrer gran parte de la ruta por la que transitó alguna vez CARLOS GARDEL. Traía ALBERTO PODESTA, la renovada expresión del cancionero de Buenos Aires y alistó en su bagaje artístico las páginas que le habían dado el renombre que sus inalterables condiciones habían conquistado en su tierra natal. Llegaba a Colombia en el mejor momento de sus facultades de intérprete del tango No era el artista vencido en su terruño que salía "a probar fortuna". Era un ídolo de Buenos Aires que salía en busca de nuevos escenarios, que buscaba, como lo consiguió, renovar en parte el repertorio argentino estancado y repetido. Puede ALBERTO PODESTA exhibir con todo orgullo, su itinerario de éxitos por Sur y Centro América, haciendo flamear la bandera del tango, en la ciudad de los rascacielos, Nueva York, en el Teatro "Puerto Rico", donde desarrolló una temporada excepcional. Ya antes de llegar a ese Estado Norteamericano, nuestro artista, había dejado una aureola de sucesos importantísimos, en Venezuela, Perú, República Dominicana, Puerto Rico, Chile y México. Para regresar a Colombia, "La Segunda Patria del Tango", donde ALBERTO PODESTA, tiene a sus más entrañables amigos y admiradores Regresa el formidable cantor y en los surcos del disco FONOGRAMA deja impresos un manojo de tangos que son la esencia del cantar de porteño. Ingresa así PODESTA, a un repertorio, bravo y sentimental, que en el acento inimitable de su talento de creador hallará sin duda, nuevos y preciosos matices que harán las delicias de los discómanos colombianos, tan identificados con el acervo de la capital argentina.

Nota de ANTONIO CANTO

De las audiciones "Mundo de Tango", de R.C.N., por Nueva Granada, de Bogotá.

FONOGRAMAS FM LTDA.
APARTADO AEREO Nº 13408 BOGOTA, COLOMBIA

Editorial Stella - Bogotá

HARP OF JOY

SHAKER FOLK SPIRITUALS · NEW ENGLAND PSALMODY

PLYMOUTH CHURCH OF SHAKER HEIGHTS

John D. Herr, Minister of Music

Vol. II

Plymouth Church of Shaker Heights, Cleveland, Ohio

presents

HARP OF JOY

The Chancel Choir

Christina Price, soprano • Edward Anderson, tenor
Carolyn Dickson, mezzo soprano • Leonard Hart, bass

David W. Rees, Senior Minister
John D. Herr, Minister of Music
Barbara Denison, assistant

SIDE ONE

BAND 1

1. Issachar Bates (1758-1837): **Come Life, Shaker Life** (1835)
   Soloist: Christina Price
2. Anonymous: **March** (1847)
3. Oliver C. Hampton (1817-1901): **Doxology** (1856)
   Soloist: Edward Anderson
4. Hervey L. Eades (1807-1892): **A Dream** (1860)
   Soloist: Marion Treat, soprano
5. Joseph Brackett (1797-1882): **Simple Gifts** (1848)

BAND 2

6. Issachar Bates: **Mount Zion** (ca. 1815)
   Soloist: Carolyn Dickson
7. Issachar Bates: **Rights of Conscience** (1810)
8. Anonymous: **A Prayer for the Captive** (1862)
   Soloist: Leonard Hart

BAND 3

9. Issachar Bates: **Ode to Contentment** (1833)
10. Anonymous: **Millennial Praise** (ca. 1908)
    Organ: Barbara Denison
11. Anonymous: **Supplication** (ca. 1908)
    Organ: Barbara Denison

BAND 4

12. Polly M. Rupe (1826-1875): **Gentle Words** (ca. 1867)
    (arr. by Roger Hall)
13. Anonymous: **Love is Little** (ca. 1834)
    (arr. by Roger Hall)

SIDE TWO

BAND 1

1. Ainsworth Psalter (Amsterdam, 1612): **Psalm 8**
2. Sternhold & Hopkins Psalter (London, 1624): **Psalm 7**
3. Sternhold & Hopkins Psalter: **Psalm 115** (Quartet)
4. Sternhold & Hopkins Psalter: **Psalm 85** (Quartet)
5. Bay Psalm Book (Boston, 1698): **Psalm 23**
   Soloist: Edward Anderson
6. Bay Psalm Book: **Psalm 100**

BAND 2

7. Grounds & Rules of Musick Explained (Boston, 1721): **Psalm 100**
8. An Introduction to the Singing of Psalm-Tunes (Boston, 1726): **100 Psalm Tune New**
9. An Introduction to the Singing of Psalm-Tunes: **149 Psalm Tune (Hanover)**
10. The Royal Melody Complete (Boston, 1767): **Westerham Tune (Psalm 81)** (Quartet)

BAND 3

11. Oliver Holden (1756-1844): **The Lord Is Good To All**
12. William Billings: **The Bird** (Quartet)
13. William Billings: **An Anthem, for Thanksgiving: O Praise the Lord of Heaven** (Quartet/Chorus)

CREDITS
COVER: "A Present From Holy Mother To Brother John C. Brot by her little Dove September 7th, 1848."
(Courtesy of The Western Reserve Historical Society.)

Photo: Charles Kiraly, Jr.
Music Consultant: Roger L. Hall
Holtkamp Organ

Recorded at Plymouth Church, Shaker Heights, Ohio on June 8, 1976 by Century-Advent Recording Corp

Plymouth Church of Shaker Heights presents this recording as a special Bicentennial project of early American choral music. Our interest in Shaker music and New England Psalmody is both geographically and denominationally oriented. Plymouth Church, a member of the United Church of Christ, was formerly associated with Congregationalism. It was the Independents, or Congregationalists, who first brought the English Psalters to the Plymouth Colony in 1620. In 1774, the first Shakers came from England and settled in New York State. A community, known as North Union, existed in northern Ohio from 1821 to 1889. After the turn of the century, that area became what is now the present city of Shaker Heights. All the material recorded is from original sources except as noted.

On the cover of this album, in the bottom left portion of the Shaker inspirational drawing, is a little harp with a little bird perched atop it. Underneath, the words "Harp of Joy" have been written. These three words were chosen as the album title because they express the mood, both in words and in music, of most selections you will hear on this recording. It should also be remembered that contrary to a common misconception, the sacred music composed and sung in early America was not nearly as solemn as it was joyful. However, a few selections of solemn or contemplative music are included for comparison and to provide some diversity of mood.

The images used in the inspirational drawing are spiritual symbols common to much religious folk art found in early America. Similar images were used in the music of that time as well. The bird symbol, for example, was a favorite image among the Shakers. It occurs extensively in the inspirational drawing on the cover. This same symbol was also used extensively by William Billings in his fuging tune appropriately titled, THE BIRD. Yet even though the symbol is identical, the interpretation is quite different. For the Shakers, the bird symbolized peace and strength. For Billings, the bird symbolized timidness and uncertainty. Another example, GENTLE WORDS, is a humility song which can be considered as analogous to the "Flower of Humility" in the inspirational drawing.

Shaker folk spirituals consist of three genres: the **anthem** (MOUNT ZION, MILLENNIAL PRAISE, SUPPLICATION), an extensive musical setting of an unrhymed prose text; the **hymn** (RIGHTS OF CONSCIENCE, A PRAYER FOR THE CAPTIVE, ODE TO CONTENTMENT), with at least two stanzas of rhymed verse usually divided into two sections of music, the second of which is repeated; and the **song,** which consists of only one stanza of rhymed verse and both sections of music are usually repeated.

The first five spirituals on Side One are all dance or march songs. They were used during the worship service and were justified by passages from the Old Testament which refer to dancing. DOXOLOGY is an unusual example of a spiritual which could be classified either as a march song or as a hymn. Since the first stanza contains a reference to marching, it has been classified as a march song and therefore only one of the four stanzas has been included. In addition to the other march song, there are three dance songs. A DREAM probably was intended as a round or ring dance song, while both COME LIFE, SHAKER LIFE and SIMPLE GIFTS were called "quick" dances. Besides being a quick dance, SIMPLE GIFTS can also be classified as a humility song, due to such humble expressions as "to bow and to bend." It has become the most famous Shaker song, especially after its prominent role in Aaron Copland's ballet score, **Appalachian Spring.**

MOUNT ZION is an early anthem which contains a text of devout exclamations relating to a Shaker's view of heaven. Issachar Bates, the composer of this anthem, had good reason for such exclamations. He had experienced many difficult years of spiritual uncertainty before converting to Shakerism in 1801. Many years before that date, he had served as a young fifer in the Revolutionary War. His wartime respect for George Washington was later recalled in his hymn, RIGHTS OF CONSCIENCE. This hymn is an example of how a pacifist Shaker could express his feelings about a wartime conflict. Another similar example is the hymn, A PRAYER FOR THE CAPTIVE. According to Shaker accounts, this hymn was sung three times by a Shaker sister while she was asleep and copied down by another sister who had been awakened by the singing. This same hymn was reportedly later sung at Shaker communities on the day of Lincoln's funeral.

The use of harmony became common by the 1870's, but early attempts can be found as early as 1833. ODE TO CONTENTMENT, a three-part hymn composed in 1833 by Bates, was one of these early attempts. Both MILLENNIAL PRAISE and SUPPLICATION are two examples of anthems from the last printed Shaker hymnal of 1908. In keeping with Shaker tradition, these two anthems are the only selections on Side One which are accompanied by pipe organ.

GENTLE WORDS and LOVE IS LITTLE are both humility songs which express a simple devotion so typical of Shakerism, that still applies today at the two remaining Shaker communities in Maine and New Hampshire. In fact, LOVE IS LITTLE has become part of the song repertory at the present Shaker community in Sabbathday Lake, Maine. The arrangements of both songs are somewhat akin to the harmonized music found in Shaker hymnals printed after 1875.

In 1620, the Pilgrims brought a small psalter by Henry Ainsworth with them to America. There were 39 melodies in this psalter to be used for the 150 psalm texts. PSALM 8 is sung to a melody composed by Louis Bourgeois in 1551 that came to be known as "Old 124th." In 1640, the first psalm book of American origin was printed at Cambridge, Massachusetts. Because it was used in the Massachusetts Bay Colony, it became known as the **Bay Psalm Book.** Since this psalm book contained no music, its users were referred to melodies in either the Ravenscroft Psalter or the Sternhold and Hopkins Psalter. Both psalters were published in London. PSALMS 7, 115 and 85 use melodies from the Sternhold and Hopkins Psalter (edition of 1624) and are sung to texts from the **Bay Psalm Book.** The ninth edition of this psalm book was the first known printing of music in America. Both PSALM 23 and PSALM 100 are examples of the 13 two-part settings found in the back of this ninth edition of the **Bay Psalm Book.** PSALM 23 also illustrates the naming of a certain tune to fit a particular text. Thus, in this ninth edition, PSALM 23 is to be sung to "Low Dutch Tune."

With the passage of time, the singing of psalms became merely rote learning using the practice known as "lining-out." Under this practice, a deacon or precentor sang or spoke the first line of text and the congregation repeated that same line. On this recording, PSALM 23 is sung according to this practice, but for the first stanza only.

A reform movement began about 1720, when two ministers wrote instruction books to teach people how to sing psalms by note rather than by rote. Rev. Thomas Walter's book of 1721 contained 24 three-part settings and was the first music book to be engraved with barlines in America. The psalm texts are identical to those found in the **Bay Psalm Book.** However, the PSALM 100 in Walter's instruction book is the first three-part setting to be printed in America. In the fifth edition of Rev. John Tuft's instruction book, there are 37 three-part settings, of which 23 are also found in Walter's book. Also in this fifth edition of 1726, there is one composition credited to Tufts. Because of this attribution, PSALM 100 NEW is believed to be the first piece of music composed by a native American.

In 1767, the first American edition of **The Royal Melody Complete** by Englishman William Tans'ur was published in Boston by Daniel Bayley. The use of a fuging chorus by Tans'ur, such as in PSALM 81, was later adopted by New England composers. This type of chorus consisted of an imitative opening, almost always begun in the bass part, and a return to four-part harmony after only a few measures.

Oliver Holden and William Billings were two prominent New England composers who used the fuging chorus in their music. Both composers were also actively involved in New England singing schools. Classes for these singing schools were held in towns and cities throughout New England in any convenient school, church or tavern. One of the most interesting musical forms to emerge from this singing school tradition was the "fuging tune," which was largely based on Tans'ur's fuging chorus. Both Tans'ur's PSALM 81 and Billings' THE BIRD are almost identical in formal structure. They both are in two sections, with the second one beginning imitatively from the bass part up to the soprano part. But the fuging tune by Billings is much more expansive and generates a more distinct sense of changing moods.

As in the Shaker folk spiritual, the most elaborate type of New England psalmody was the anthem. THE LORD IS GOOD TO ALL and O PRAISE THE LORD OF HEAVEN are good examples of colonial anthems. One of the most obvious characteristics of such anthems is the changing of vocal textures using solos, duets, and four-part harmony. The use of the word "Harmony" was very common in the New England tunebooks of the eighteenth century. For example, the anthem by Holden first appeared in his tunebook titled, **The American Harmony** (Boston, 1792). The same applies for the anthem by Billings, which first appeared in his tunebook titled, **The Continental Harmony** (Boston,1794).

Similarly, the word "Harp" was used in the title of many folk tunebooks of the nineteenth century. Since the Shaker folk spirituals are part of this same nineteenth century tradition, the title of this album seems especially appropriate.

Roger L. Hall

Roger L. Hall and John D. Herr

THE CHANCEL CHOIR

Edward Anderson
William Banks
Lois Brucken
Robert Brucken
Esther Cochrane
Anne Cook
Mary Ann Davis
Barbara Denison
Carolyn Dickson
Cheryl Ebel
Eva Garden
Richard Gibbons
Bancroft Greene
Sue Greene
Harold Harding
Lou Harding
Vicki Harding
Leonard Hart
Joyce Johns
Walter Jones
Maryann Jordan
Patricia King
Karen Knowlton
Les Knowlton
Becky Persing
Doris Jeanne Persing
Christina Price
Norma Rodgers
Nancy St Clair
Marion Treat
James Zull

SHAKER FOLK SPIRITUALS

1. Come life, Shaker life! Come life eternal!
   Shake, shake out of me all that is carnal.
   I'll take nimble steps, I'll be a David,
   I'll show Michael twice how he behaved!

2. While we're marching, While we're marching,
   To Jehovah's holy ground,
   While we're marching, While we're marching,
   See his glory shining round.
   Bright celestial hosts are shining,
   O hear their music ring;
   Loudly echoing thro' the heavens,
   Praises to their Lord and King.

3. Come let us chant the melody sweet,
   Of angels who sing in the temple of God,
   As in love we march the beautiful street
   Where holy Jerusalem shines abroad.
   Let us praise the everlasting King
   Of glory, now in the song and the dance;
   Giving glory to the lovely Queen,
   Whose grace and beauty our souls entrance.

4. O now I'll gather love, gather love and union;
   Here's the tree of heav'nly love, here's the type of union.
   O see the union tree, gather firm the branches,
   Sweet, sweet the liberty uniting in the dances.

5. 'Tis the gift to be simple, 'Tis the gift to be free,
   'Tis the gift to come down where we ought to be,
   And when we find ourselves in the place just right,
   'Twill be in the valley of love and delight.
   When true simplicity is gain'd.
   To bow and to bend we shan't be asham'd,
   To turn, turn will be our delight
   'Till by turning, turning we come round right.

6. Come let us arise, and go up to the top of Mount Zion and view her tower. Behold her mighty walls, and her bulwarks of everlasting strength! Here we will exult and sing; What hill or mountain is like thee! O thou celestial Light! View from her brilliant top, the hills and mountains, round about her, covered with desolation! Return mine eyes; Come home! Come home! Once more explore this holy Hill! This is the hill of God's abode; this is the hill of God's abode -- his everlasting throne.
   No noxious air can reach me here. No sickness pain nor death I fear. This is the hill I will adore; I'll tarry here forevermore.

7. Rights of conscience in these days,
   Now demand our solemn praise;
   Here we see what God has done,
   By his servant Washington,
   Who with wisdom was endow'd
   By an angel, through the cloud,
   And led forth, in Wisdom's plan,
   To secure the rights of man.

8. Dark is the cloud that rests over the nation,
   Wild is the war-cry that pierces the air;
   God's heavy judgments spread wide desolation,
   Strong hearts are bowed in the depths of despair.

9. Come contentment lovely guest!
   Reign unrival'd in my breast;
   Thou alone wilt do:
   Thou alone canst fill the soul;
   Ev'ry passion canst control,
   When the stormy billows roll,
   Thou canst bear me through.

10. (For complete text and music, see Shaker Hymnal, 1908; reprinted by Shaker Savings Association in 1961 - pages 4 - 6.)

11. (See Shaker Hymnal, 1908... - pages 16 - 17.)

12. What the dew is to the flower,
    Gentle words are to the soul;
    And a blessing to the giver,
    And so dear to the receiver
    We should never withhold.
    Gentle words kindly spoken,
    Often soothe the troubled mind;
    While links of love are broken
    By words that are unkind.
    Then O thou gentle spirit
    My constant guardian be;
    Do to others be my motto
    As I'de have them do to me.

13. Love is little, love is low,
    Love will make my spirit grow,
    Grow in peace, grow in light,
    Love will do the thing that's right.

NEW ENGLAND PSALMODY

1. O Jah our Lord, how excellent great is thy name in all the earth:
thou which hast given thy glorious majestie above the heauen.
From mouth of babes, & sucklings, thou firmnes foundedst;
because of them that thee distress.

2. O Lord my God in thee I doe my trust repose,
save and deliver me from all my persecuting foes.

3. Not to us, not unto us, Lord, but glory to thy Name afford: for thy mercy, for thy truths sake. The heathen wherefore should they say: where is their God now gone away? But heavn's our God his seat doth make: Hee hath done what so e're he would. Their Idols are silver and gold: the handy work of men they were. Mouths have they, speachlesse yet they bee: eyes have they, but they doe not see. Eares have they but they doe not heare.

4. O Lord, thou hast been to the land gracious: Jacobs capiiuity thou has returned with thy hand. Thou also thee iniquity of thy people hast pardoned: thou all their sin hast covered.

5. The Lord to me a shepheard is: want therfore shall not I.
Hee in the foulds of tender grass doth make me down to ly:

Hee leads mee to the waters still. Restore my soul doth hee:
In paths of righteousness, he will for his names sake lead mee.

Thou hast 'fore me a table spread, in presence of my foes:
Thou dost anoint with oyle my head, my cup it ouer-flowes.

Goodness and mercy my dayes all shall surely follow mee:
And in the Lord's house dwell I shall so long as dayes shall bee.

6. Shout to Jehovah, all the earth. With joyfulness, the Lord serve yee,
Before his presence come with mirth, Know that Jehovah God is hee;
It's he that made us and not we, His folk his pastures sheep also.
Into his gates with thanks come ye With praises to his Court-yards go.
Give thanks to him, bless ye his Name Because Jehovah he is good:
His mercy ever is the same: His truth throughout all ages stood.

7. (See No. 6)

8. With one consent let all the Earth To God their chearful Voices raise;
Glad Homage pay with awful Mirth, And sing before him Songs of Praise.

9. O Praise ye the Lord, prepare your glad Voice,
His Praise in the great Assembly to sing.
In our great Creator let Isr'el rejoice:
And the Children of Sion be glad in their King.

10. Be light and glad, in God rejoice, Who is our strength and stay.
Be joyfull, and lift up your Voice, To Jacob's God alway.

11. The Lord is good to all, and His tender mercies are over all His works
All Thy works shall praise Thee, O Lord, and Thy saints shall bless Thee, in Thy name shall they rejoice.
The eyes of all wait upon Thee, O Lord, and Thou givest them their meat in due season.
Thy paths drop fatness, and the little hills rejoice on ev'ry side.
Go your way, eat the fat, and drink the sweet, and send portions unto them for whom nothing is prepared. Hallelujah. Amen.

12. When I have placed my trust in God, A refuge all was nigh,
Why should I like a timrous bird To distant mountains fly?

13. O praise the Lord of heaven, Praise in the height, praise Him in the depth. O praise the Lord of Heaven, Praise him all ye angels, praise Jehovah.

Praise him sun and moon and blazing comets, Praise the Lord.
Let them praise the name of the Lord, For he spake the word and all were made, He commanded and they were created; admire, adore.

Ye dragons whose contageous breath People the dark abodes of death,
Change your dire hissings into heav'nly songs, And praise your maker with your forked tongues. O praise the Lord of heaven.

Fire, hail and snow, wind and storms, Beasts and cattle, creeping insects, flying fowl, Kings and princes, men and angels,
Praise the Lord!
Jew and gentile, male and female, bond and free, Earth and heaven, land and water,
Praise the Lord!
Young men and maids, old men and babes,
Praise the Lord!

Join creation, preservation and redemption join in one;
No exemption, nor dissention,
One invention, and intention reigns through the whole,
To praise the Lord!
Hallelujah! Praise the Lord!

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CACERES
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UN POCO MAS
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SABRA DIOS
EL RELOJ
ESO
LA CIUDAD SIN TI
UN MINUTO DE TU AMOR
EL TRISTE

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*EL TRISTE
-Roberto Cantoral- / Pham

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(R. Livi) 4'00"

COMO UN GORRION
(J. M. Serrat) 3'12"

BESAME
(Ruiz Venegas) 4'07"

SOLA
(L. López-P. Cepero) 2'05"

Cara 2

NO RENUNCIARE
(J. Ruiz Venegas) 3'20"

A TU VERA
(R. de León-Solano) 4'35"

NO NOTAS QUE ESTOY TEMBLANDO
(J. C. Calderón) 2'40"

LO QUE YO DARIA
(J. Ruiz Venegas) 3'03"

SI ME VUELVES A MIRAR
(O. Gómez) 4'00"

Arreglos: J. Galvao
Producción: José L. De Carlos

A TU VERA
(R. León Solano)

A tu vera
Siempre a la verita tuya
hasta que de pena muera.

Que no mirase tus ojos
que no llamase a tu puerta
que no pisase de noche
las piedras de tu calleja.

A tu vera siempre
a la verita tuya
siempre a la verita tuya
hasta que de amor me muera.

Mira que dicen y dicen
mira que la tarde aquella
mira que si fue y si vino
de su casa a la alameda.

Y así mirando y mirando
así empezó mi ceguera

Así empezó mi ceguera
a tu vera siempre a la
verita tuya
siempre a la verita tuya
aunque yo de celos muera.

Que no bebiese en tu pozo
que no jurase la reja
que no mirase contigo
las lunas de primavera.

A tu vera siempre a la verita
tuya siempre a la verita tuya
hasta que por ti me muera.

Ya pueden clavar puñales
ya pueden cruzar tijeras
ya puede cubrir
con sal los ladrillos
de tu puerta

Ayer, hoy, mañana y siempre
eternamente a tu vera
a tu vera.

A tu vera siempre
a la verita tuya
siempre a la verita tuya
hasta el día en que me muera.

LO VOY A DIVIDIR
(R. Livi)

Esta será la última
canción que canto para ti
ya, lo decidí, lo pensé bien
no puedo más seguir así.

Ahora quiero ser libre
como antes, como siempre fui
porque ya me cansé
de estar queriendo
a quien no me quiere a mí.

Y ahora en adelante
cambiaré mi forma de vivir
todo el cariño tan inmenso
que guardaba para ti
lo voy a dividir
lo voy a dividir.

Con gente muy diferente
a tu manera de pensar y de sentir.

Y te repito que el
cariño que guardaba para ti

lo voy a dividir
lo voy a dividir.

Ya lo decidí
lo pensé bien
no puedo más seguir así
porque ya me cansé de estar
queriendo a quien no me quiere a mí.

Y ahora en adelante
cambiaré mi forma de vivir
todo el cariño tan inmenso que
guardaba para ti
lo voy a dividir
lo voy a dividir.

con gente muy diferente
a tu manera de pensar
y de sentir
y te repito que el cariño que
guardaba para ti
lo voy a dividir
lo voy a dividir.

BESAME
(Ruiz Venegas)

Amanece y la luna se va,
tengo frío y me abrazo a tu piel
y el calor de tu cuerpo me da
ganas de besarte y de querer.

Por la puerta una espada de luz
ilumina nuestra habitación:
es el sol que se asoma en el Sur,
es mi amor que reclama tu amor.

Besame
quiero que el día sepa a tu sabor,
quiero tus brazos a mi alrededor
sentir todo el cansancio de tu voz.

Besame
que entre tinieblas de satisfacción
se nuble el mundo que afuera empezó
y así la vida seamos tú y yo.

Amanece y la luna se va,
tengo frío y me abrazo a tu piel
y el calor de tu cuerpo me da
ganas de besarte y de querer.

No soy dueña de mi voluntad
si tus ojos me inundan de amor.
Si tu boca me empieza a besar
ya no sé ni de luna ni sol.
Bésame

SI ME VUELVES A MIRAR
(O. Gómez)

Sabes que ya no tengo razón
para seguir viviendo.
Siento en las noches
mi corazón morir.

Ya no hay momento
en mi soledad
mientras te siga viendo
en que no sueñe que serás para mí.

Déjame que me trague mi amor
y márchate de aquí.

Estribillo:

Pues si me vuelves a mirar
con esos ojos que me matan
no sé si voy a soportar
no sé si mantendré la calma.

Pues si me vuelves a mirar
con esos ojos que me matan
no sé si voy a soportar
y gritaré con toda el alma
que te quiero, que te quiero.

Basta ya de reírte de mí
porque ahí está tu esposa
no me provoques
que no sabré qué hacer.

Sé que disfrutas viéndome así
tímida y temblorosa
pero no sé si me voy a contener.

Déjame que me trague mi amor
y márchate de aquí.

Estribillo:

NO NOTAS QUE ESTOY TEMBLANDO
(Juan Carlos Calderón)

No hablemos ya como niños
con las manos agarradas
amasando mil deseos
entre dos bocas frustradas.

No hablemos ya como niños
que la luna está muy blanca
piérdeme el respeto ahora
que me da vergüenza el alba.

Estribillo:

No notas que estoy temblando
que he humillado la mirada
¿Es que no notas,
que ya no te digo nada?

No notas que estoy temblando
como gata acorralada
¿Es que no notas,
que mi cuerpo es tu guitarra?

No hablemos ya como niños
y cuando despierte el alba
verán dos cuerpos dormidos
y un deseo allá en el agua.

No hablemos ya como crios
Mánchame que estoy muy blanca
mánchame de tus deseos
que no quiero morir santa.

Estribillo:

SOLA
(L. López-P. Cepero)

Sola estoy
con gente que hoy ríe a mi alrededor
en mi honor
y veo en sus caras tu ausencia; soñar
que eres tú
quien prende las velas que en la rea-
me hacen ser [lidad
un año más vieja sin ser tu mujer.

Estribillo:

Quisiera tener ganas de sentir
que soy feliz teniendo su calor
en medio de la gente sola estoy
soñando sus palabras con tu voz.

Quisiera tener ganas de mentir
y tengo que aceptar lo que es verdad
te veo en todas partes sin querer
te oigo en los rincones de mi ayer

Y no estás
porque de este día te ibas acordar?
y pensar
que no me has llamado a decir que es
Como estás? [de ti?
Deseo que tengas un día feliz
que es de ti
y espero que puedas
pasarlo sin mí.

Estribillo:

ABRAZAME

(L. Moreno-P. Cepero)

Abrázame, dame tu amor,
abrázame, dame calor,
abrázate a mi dolor
porque sin ti, muero de amor.

No puedo detener mi corazón,
cansado de latir por tu distancia.
Amor fugaz, te has enamorado,
malogrando para siempre mi existencia.

Abrázame...

La noche cae en penumbra
sobre mi alma desierta,
y en sueños te llamo a gritos,
suspirando tu presencia.

Abrázame...

Devuélveme la vida a mi mirada,
y acerca tu piel sobre mi pecho
y notarás mi herida dilatada,
empapada de nostalgia y de recuerdos;
recuerdos que han dejado cicatrices
en el campo de batalla que sostengo
donde habita la tristeza y la esperanza
y un recuerdo que se pierde como el
[viento.

Abrázame...

NO RENUNCIARE
(J. Ruiz Venegas)

No renunciaré
a esa paz que tú me das
día tras día,
a cambiar mis penas por tus alegrías
y a ese amor que tú me das
con garantías.

No renunciaré
a esa flor que tú me das
cada mañana,
a vivir constantemente enamorada,
a soñar juntos los dos de madrugada

No renunciaré,
ni a tus ojos, ni a tus brazos,
ni a tu boca,
ni a tu risa, ni a tu loco proceder,
ni a tus besos
con los que me vuelvo loca,
ni a la fuerza con que me haces querer.

No renunciaré,
a la luz que tú me das si estoy a os-
a saber que esto es amor [curas,
y no aventura,
a encontrar limpio
el camino de la duda.

No renunciaré,
yo sin ti sería un barco a la deriva,
una más de las que van
por ahí perdidas.
y sin ti, sentido no tendría mi vida

LO QUE YO DARIA
(J. Ruiz Venegas)

Lo que yo daría
Porque mi teléfono sonara
y fuera tu voz diciendo
que tú me necesitabas

Lo que yo daría
porque un amigo me dijera
que con él habías hablado
y que por mi te interesas.

Lo que yo daría
por despertar una mañana
y encontrarme con tu boca
junto a la mía en la almohada

Lo que yo daría
por penetrar en tus dominios
y besarte como loca
y el amor hacer contigo

Lo que yo daría
porque me miraras
Lo que yo daría
porque tú me hablaras.
Lo que yo daría
porque me quisieras.
Lo que yo daría
porque me mintieras.
Lo que yo daría
por poder amarte.
Lo que yo daría
por yo ser tu amante.
Lo que yo daría
lo que yo daría

COMO UN GORRION
(J. M. Serrat)

Es menuda como un soplo
y tiene el pelo marrón
y un aire entre tierno y triste
como un gorrión

Le gusta andar por las ramas
ir de balcón en balcón
sin que nadie le eche mano
como un gorrión.

Nació libre como el viento
no tiene amo ni patrón
y se mueve por instinto
como un gorrión.

Pajarillo pardo
en la carrera
de San Bernardo
quedó tu nido seco y vacío
quizá algún niño va lo robó.

Pajarillo errante
que bebe el agua de los estanques
y de mi mano jamás comió.

Y no le vende al alpiste
su color ni su canción
por ahí busca su lechuga
como un gorrión.

Y le da pena el canario
pero no envidia a un halcón
le gusta volar bajito
como un gorrión.

Y tutearse con las nubes
y dormir en un rincón
donde no llegan los gatos
como un gorrión.

Fotografía: A. Molina
Diseño: S. Monforte

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Suzanne Nelson

JACOBS BROTHERS

YOURS FOR THE ASKING

JB PILLAR PRODUCTIONS

YOURS FOR THE ASKING

Romans 1:16
children
Tom Seaver
pizza
Great Danes
chicken
music
Flyers
outgoing
dark green

Psalms 63
creative
sharp cheese
ping pong
lima beans
royal blue
cabbage rolls
smiling
Orioles
old people

Phil. 4:6,7
reading
donuts
nostalgia
salad
God's green
loner
cereal
bicycle
gospel music trivia

Phil 1:6
ambitious
purple
snoring
ketchup
handyman
tuna
conversationalist
scrapple
"Ponderosa"

I John 1:5
"Relax!"
basketball
cheese cake
reserved
Suzuki
soda
electronics
prime rib
light blue

JACOBS BROTHERS

Side One

1. THROUGH IT ALL
   (Crouch) Manna/ASCAP / 3:03
2. FROM THIS MOMENT ON
   (Rogers) / 3:13
3. O HAPPY DAY
   (Hawkins) Kama Rippa / 3:47
4. YESTERDAY
   J. Jacobs / 1:53
5. THERE'S A WHOLE LOTTA PEOPLE GOIN' HOME
   (Ingles) / 3:14

Side Two

1. PUT YOUR HAND IN THE HAND
   (Maclellan) Beechwood/BMI
   HE'S GOT THE WHOLE WORLD IN HIS HANDS
   (Traditional) / 2:08
2. WHO AM I?
   (Goodman) Journey Music / 4:10
3. THE BATTLE IS ALMOST WON
   (Gaither) Gaither/ASCAP / 2:15
4. THIRSTING FOR GOD
   (Mike Jacobs) Jacobs Bros. Publishing Co.
   HOLY, HOLY
   (Owens) Lexicon/ASCAP / 5:00
5. OPEN YOUR HEART
   (Spencer) / 3:16

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LP 2606

Canta

EL TRIO VEGABAJEÑO

(Trio Vegabajeño Sings)

FERNANDITO ALVAREZ PEPITO MADURO
JORGE HERNANDEZ BENITO DE JESUS

VOLUME II

PHOTO: ENVER

canta: El Trio Vegabajeño

VOLUMEN 2

CARA A

1. Sigamos Pecando - bolero
2. Punto - guaracha
3. Vuelve - bolero
4. Hasta La Muerte - danza
5. Cosas De Ayer - vals
6. Castigame Señor - vals

CARA B

1. Otro Amor - bol. ritmico
2. Pa Ti Solita - guaracha
3. Noche del Recuerdo - bolero
4. Para Que Volver - bolero
5. Pobre Corazón - bol. tango
6. La Culpa es Nuestra - bol. tango

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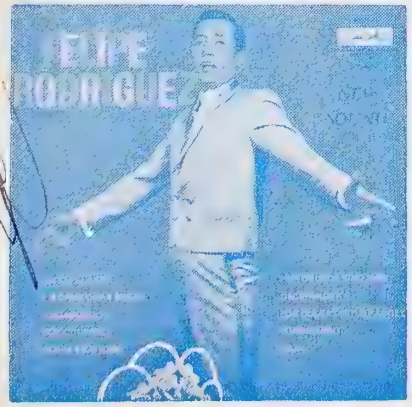
MVLP — 114

MVLP — 105

MVLP 127

ST-604

Capitol

Déjà Vu

SEALED

Get it up for love

Side One

All Night Long 4:07
P. Frampton · M. Gallagher · Almo Music Corp.
United Artists Music Co., Inc. · Fram Dee Music Ltd./ASCAP

Get It Up For Love 4:16
Ned Doheny · Warner Bros. Music/ASCAP

Somebody To Believe In 3:12
Jack Murphy · C.A.M.-U.S.A., Inc., BMI

That's A Melody 3:30
Andrew Goldmark · Warner Bros. Music/ASCAP

Pretty Lady* 4:26
Skip Prokop · C.A.M.-U.S.A., Inc./BMI

Produced by CORKY ABDO except * produced by SKIP PROKOP
for CAM PRODUCTIONS
Executive Producer: JIMMY IENNER

Side Two

4:[illegible] **Love, I'd Like To Thank You**
[illegible] · C.A.M.-U.S.A., Inc. · BMI

3:[illegible] **Success & Failure**
G. Sowell K. Sprague · American B[illegible]
Dalton and Dubarri Music/ASCAP

6:49 **The Mighty Emerald**
Jay Hirsh · Mighty Emerald Music, Inc./
Cotillion Music, Inc./BMI

3:47 **You're The Only Light On My Horizon Now***
G. Stephens-T. Macaulay · C.A.M.-U.S.A., Inc./BMI

Recorded at: Captain Audio, Toronto
Engineer: Jim Morgan
String & Horn Arrangements: George Andrews
Vocal Arrangements: Corky Abdo & Deja Vu
Remixed by: Corky Abdo & Jim Morgan

Art Direction: Roy Kohara
Photography: Rick Rankin
Color Special Effects: Daniel Catherine

ST-11604

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Ludovic

THE HAPPY SINGERS

PARDONNÉ

THE HAPPY SINGERS

Side One

1. Pardonné 3.15
   Comp. R. Phanord
2. Jesus Get A Hold Of My Life 3.20
   Arr. Phanord
3. Amou Kris 4.15
   P.D. Arr. Phanord
4. Réssucité 2.55
   Comp. R. Phanord
5. Let's All Go Down 3.05
   Arr. Phanord

Side Two

1. Hey, Jesus T'appelle 2.30
   Comp. R. Phanord
2. Oh, They Tell Me 3.20
   Arr. Phanord
3. Reviens 4.10
   Comp. R. Phanord
4. A Qui Crier 3.27
   Arr. Phanord
5. One More Valley 2.45
   P.D. Arr. Phanord

The Happy Singers

Ruben Phanord
Guitar, Piano, Lead Singer

Manolette Phanord
Hawaiian Guitar

Marie Lucienne Cajuste
Electric Bass, Vocal

Gardy-Roland Athouris
Vocal

Thanks To

Willie Cross
Drums

Recorded at
Rooster Bark Studios

Engineer
Bob Smith

Mixing
Bob Smith and Ruben Phanord

Producer
Ruben Phanord

Photo and Design
Yvon Avin of "Photo Vanoche" and Ruben Phanord

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La Rumba Antillana

CONJUNTO
SON DEL BARRIO

UNO

VIEJITO CAÑANDONGA
Autor: Servando Diaz

MI RANCHITO
(D.R.A.)

CAÑA QUEMA
(D.R.A)

MIENTES
Autor: Miguel Matamoros

PERSONAL

FABIO ESPINOSA / TROMPETA
ROMAN CORONADO / TROMPETA
ALVARO MARÍN / SAXO TENOR
MARIA EUGENIA / FLAUTA
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DOS

A BARACOA ME VOY
(D.R.A.)

NO DEJES CAMINO POR VEREDA
Autor: Nico Sequito

MEDLEY SON DEL BARRIO
OLVIDO
REALIDADES
HOY LA RUMBA
Autor: Miguel Matamoros

CARLOS LASSO
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DISEÑO

Carlos Lasso y Lucho Puerto Rico
Productor ejecutivo y vocalista del conjunto Son del Barrio

RCA
AVL - 3361

VICTOR
MONO

Volumen 3

MAGALDI
NODA

RCA
AVL - 3361
COLECCIONISTA

VICTOR
MONO

PRODUCTO INDUSTRIA ARGENTINA

MAGALDI-NODA
(Volumen 3)

LADO 1

ADIOS MUCHACHOS - Tango

TRENZAS DE ORO - Canción

MI UNICO TESORO - Tango

CANCION DE PRIMAVERA - Vals

EN UN PUEBLITO DE ESPAÑA - Vals

MARGARITA PUNZO - Canción

★ ★ ★

LADO 2

AMURADO - Tango

VIVA SAN LUIS - Zamba

SE QUEMA, SE QUEMA Y SE QUEMO - Ranchera

A ESO DE LA MEDIANOCHE - Canción

NO QUIERO VERTE LLORAR - Tango

FIESTA CAMPERA - Gato

COLECCIONISTA

La etiqueta "COLECCIONISTA" distingue una grabación de gran interés histórico musical. A pesar de no representar el nivel de alta calidad alcanzado hoy por RCA VICTOR, se ha reeditado para satisfacer la enorme demanda del público.

Se irán perdiendo las cosas, la acción del tiempo las irá borrando, nuevos valores irán a ocupar los valores que otros han prevalecido, porque la vida es una continua renovación, pero el dúo Magaldi-Noda no dejará de ocupar permanentemente el sitial conquistado en su destino glorioso que ha tenido y que el público ha sabido distinguir por su actuación brillante, dentro del cancionero criollo y a través de las grabaciones en Sello RCA Victor, obteniendo aquí y fuera del país tan merecidos elogios que quedarán perennes y latentes en un hondo sentido de recuerdo.

Siempre bajo el control y dirección de don Pedro Noda estrenaron obras de calificados autores y compositores, que muy pronto llegaron al éxito de resonancia mundial, como **Adiós muchachos**, tango de César Vedani y Julio Sanders, que estrenó el incomparable Agustín Magaldi, de quien ahora recién comprendemos el valor y el mérito de su calificación de "La voz sentimental de Buenos Aires". Julio Sanders, cuya amistad se hizo carne entre los integrantes de ese dúo, era una expresión viva de su incontenido afecto y ya en sus primeras líneas melódicas, se perfilaron en este tango los signos y el molde que siguieron luego otros autores en un futuro inmediato. Este tango, estrenado una noche de fiesta en casa de su colaborador, César Vedani, en una vieja casona del pintoresco barrio de Flores próxima a las vías del ferrocarril, lo que con el ruido del silbato de las locomotoras hizo más colorido este estreno, al que por insinuación de los concurrentes fue necesario repetirlo muchas veces, circunstancia que fue como el bautismo del éxito.

Trenza de oro, Mi único tesoro y **Canción de primavera**, obras compuestas por Magaldi-Noda, donde la música y la poesía logran una comprensión armónica y cuyas melodías ya están en la preferencia de los que gustan de nuestra música, porque ellas tienen sabor de pueblo y soplos de tradición. **En un pueblito español** que un día ya lejano escucharon éstos en una grabación RCA Victor, recién llegada de Norte América a manera de prueba, dejando en ellos una emoción inmediata, por lo que encomendaron a Enrique Cadicamo confeccionar la letra, dando todo esto como resultado tan brillante éxito. **Margarita punzó**, del eminente bardo uruguayo don Fernán Silva Valdez, que exaltó con el verso la riqueza de esta canción.

Amurado, tango de los conocidos compositores Pedro Laurens y Pedro Maffia, obra que escribieron cuando integraban la orquesta del gran director Julio de Caro y en la que actuaban como destacados intérpretes del bandoneón. **Viva San Luis** a estilo de zamba canción, composición de Ricardo Arancibia Rodríguez, de altos y reconocidos valores en su doble aspecto de músico y poeta, expresando en su armonía lo que motiva el gusto del oyente por cierto tan bien lograda. **Se quema, se quema y se quemó**, ranchera de Francisco Pracánico, cuya letra y música jocosa y amena, renuevan la preferencia de las grabaciones de RCA Victor. **A eso de la media noche** es una canción de Julio Vega que expresa con buen gusto modismos y costumbres americanas y realizadas con habitual maestría. **No quiero verte llorar**, tango de Agustín Magaldi, donde se pone en evidencia la composición y el canto en una forma muy peculiar. **Fiesta campera**, de Cirilo Allende, donde están estampadas en el surco de este Long-Play, las últimas huellas de este conjunto de grabaciones escogidas y que brindamos a los amantes de la música criolla, con nuestra mayor complacencia.

Adelina González.

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CBS
ESTEREO
14478
Los más grandes exitos
ENRIQUE GUZMAN
Epoca dorada vol. 3

CBS
ESTEREO SONIDOSTIP
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LADO A
1. TU VOZ (PLUS JET T'ENTENDS)
-A. BARRIERE-
2. TE SEGUIRE (Balada)
-(CHARIOT I WILL FOLLOW YOU)
-N. GIMBEL - A. ALTMAN - J. PIANTE
-J. N. STOLE - D. ROMA - MANZANERO-
3. UNO DE TANTOS (Balada)
(UNO DEI TANTI)
-DONIDA - MOGOL- MANZANERO-
4. LA DIOSA DEL AMOR (Balada)
(LEAVING DREAM)
-LEE THOMAS - C. THOMAS-
5. PICARA
-GARCIAPADILLA - A. ALGUERO-
6. SECRETAMENTE
-HOFFMAN - MANING - MARKWELL-
LADO B
1. LO SE (I will)
-DOCK GLASSER-
2. PRINCESITA (PRINCESS)
(Balada)
-BILL CIOFFERO-
3. MALA MUJER (MALA FEMENA)
(Balada)
-ALLEN - TOTO - A. MANZANERO-
4. POR FAVOR UN TANGO
-P. RENIS - MOGOL - MANZANERO-
5. MI CORAZON CANTA
-ROME - JAMBAIN - HERPIN-
6. ANGEL DE MI VIDA
(ANGEL OF THE MORNING)
-CHIP TAYLOR - J. PUMAR-
6: ARREGLOS Y DIRECCION DE
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TOÑO MIRANDA EN EL VALLE
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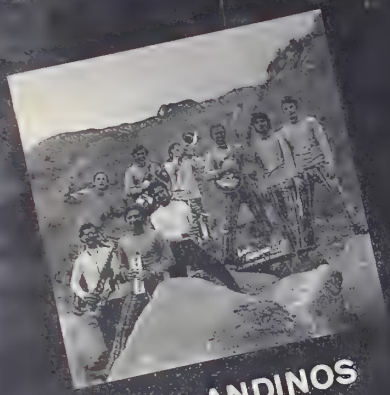
LOS GRECOS
TODO LO QUE TENGO ES TUYO
LOS SECUESTRADORES
EL COMBO DE LEY
LA LUNA Y EL RIO
SE VA LA MINI
LOS BACHILLERES
ARROYITO DEL AMOR
PACHECO TIENE EL PALITO
LOS ANDINOS
PASEO POR COLOMBIA
QUE BONITO, QUE BONITO ES EL AMOR
LOS MONJES
MAMA YO QUIERO
AMORES DE CONTRABANDO
LP 12-804

LOS BLACK STARS

LOS GRECOS



LOS ANDINOS

LOS MONJES

LOS BACHILLERES

EL COMBO DE LEY

Coordinación General: Hugo Hernández Pérez

Productor Fonográfico INDUSTRIA ELECTRO-SONORA S.A. Medellín - Colombia

LP 12-804
IES 13-804

LADO 1

1. TOÑO MIRANDA EN EL VALLE - Paseo
   Toño Miranda
   LOS BLACK STARS
   Canta: Joe
2. MAMA YO QUIERO - Guaracha MAMA?...?
   Jararaca - Paive - Mapel
   LOS MONJES
   Canta: Jorge Enrique
3. LA LUNA Y EL RIO - Cumbia
   Gildardo Montoya
   EL COMBO DE LEY
   Canta: Jaime Ley
4. LOS SECUESTRADORES - Merengue
   Luis Carlos Montoya
   LOS GRECOS
   Canta: Juan José
5. PASEO POR COLOMBIA - Cumbia
   Guillermo Zapata
   LOS ANDINOS
   Canta: Guillermo
6. ARROYITO DEL AMOR - Merengue
   Ignacio López - Guillermo Toro
   LOS BACHILLERES
   Canta: Carlos Arturo

LADO 2

1. TODO LO QUE TENGO ES TUYO - Paseaíto
   Mario Clavell - Poupée
   LOS GRECOS
   Canta: Pablo Emilio
2. PACHECO TIENE EL PALITO - Paseaíto
   José Garibaldi Fuentes
   LOS BACHILLERES
   Canta: Carlos Arturo
3. AMORES DE CONTRABANDO - Paseo
   José Garibaldi Fuentes
   LOS MONJES
   Canta: Jorge Enrique
4. SE VA LA MINI - Paseaíto
   León Cardona - Guillermo Zuluaga
   EL COMBO DE LEY
   Canta: Jaime Ley
5. QUE BONITO, QUE BONITO ES EL AMOR - Porro
   Domingo Rullo
   LOS ANDINOS
   Canta: Guillermo
6. PROVOCACION - Paseaíto
   Enrique Marrero
   LOS BLACK STARS
   Canta: Joe

INDULITO

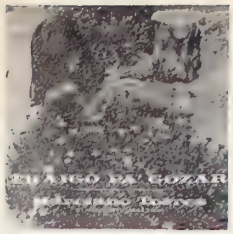
LPC 52-853

LPC 52-854/LPS 53-854

LPC 52-855/LPS 53-855

LPC 52-856

LPC 52-857/LPS 53-857



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LPC 52-865/LPS 53-865

LPC 52-866

LPC 52-867/LPS 53-867

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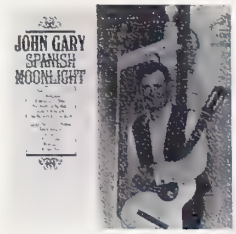

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LPC 52-877

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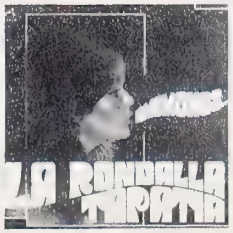

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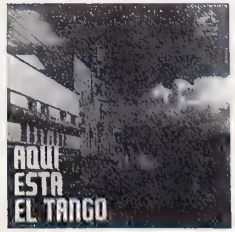
LPC 52-880



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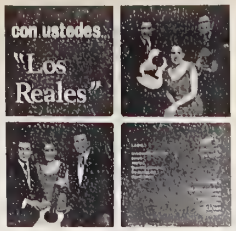
LPC 52-824



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LPC 52-829

LPC 52-830

LPC 52-831

LPC 52-832/LPS 53-832

LPC 52-833

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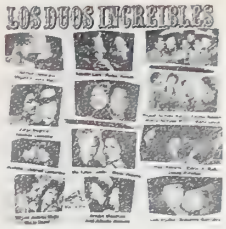

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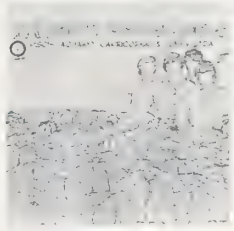
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LPC 52-844/LPS 53-844

LPC 52-845

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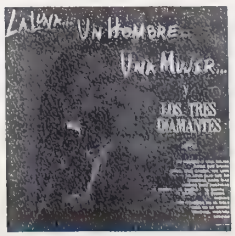
LPC 52-847

LPC 52-848

LPC 52-849/LPS 53-849

LPC 52-850

LPC 52-851



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LA VOIX DE SON MAITRE

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RIMSKY-KORSAKOV

SCHEHERAZADE

CHICAGO SYMPHONY ORCHESTRA

SEIJI OZAWA

BAKST

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PM 371 2C 069-02014

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Fiesta

Bilston Glen Pipe Band

The Pipers Welcome

STEREO FLPS 1758

THE PIPERS' WELCOME

The Bilston Glen Pipe Band
Pipe Major—Archie Pinkman

SIDE ONE:

1. 2/4 *MARCHES (All Trad.)*
THE HAUGHS OF CROMDALE
THE SWEET MAID OF GLENDARUEL
CAMPBELL'S FAREWELL TO NEDCASTLE
THE HIGH ROAD TO GAIRLOCH
THE MEMORIAL BELLS OF INVERARY

2. *MEDLEY OF PIPING FAVOURITES*
*(All Trad.—except *P/M. D. MacLeod)*
KENMUIR'S UP AND AWA'
THE MILL IN THE GLEN* (MCPS)
ORANGE AND BLUE
BRAES OF MAR
THE SMITH'S A GALLANT FIREMAN
THE DUKE OF GORDON'S BIRTHDAY
THE FAIRY DANCE
HIGH ROAD TO LINTON
THE CIRCASSIAN CIRCLE
BLACK WATCH POLKA

3. *MARCH, STRATHSPEY & REEL:*
JEANNIE CARRUTHERS *(J. McColl)* (College of Piping)
STRUAN ROBERTSON *(Trad.)*
THE FLAGON *(Trad.)*

4. 6/8 *MARCHES:*
KIRKHILL *(J. R. Riddell)* (MCPS)
KIRKWALL BAY *(J. Shand)* (MCPS—Kerr's Music Corp. Ltd.)
COCK O' THE NORTH *(Trad.)*
MUCKIN' O' GEORDIE'S BYRE *(Trad.)*
BONNIE DUNDEE *(Trad.)*

5. 4/4 *MARCHES: (All Trad.)*
SCOTLAND THE BRAVE
LORD LOVAT'S LAMENT
THE ROWAN TREE

SIDE TWO:

1. 6/8 *MARCHES:*
I AM A YOUNG MAN *(Trad.)*
MIDLOTHIAN PIPE BAND *(Beaton)*
ROCK AND WEE PICKLE TOW *(Trad.)*
WILLIAM SWAN *(Pinkman)*
HILLS OF GLENORCHY *(Trad.)*
HOT PUNCH *(Trad.)*

2. *MEDLEY:*
P/M DONALD MACLEAN OF LEWIS *(Williamson)* (MCPS—Mozart Allen)
CAMPBELTOWN KILTIE BALL *(P/M. J. McLellan)* (MCPS)
ASPEN BANK *(Trad.)*
THE PIGEON ON THE GATE *(Ramsay)* (MCPS)
MISS GIRDLE *(Trad.)*
THE IRISH WASHERWOMAN *(Trad.)*
DONALD CAMERON'S POWDER HORN *(P/M. D. MacLeod)* (MCPS)
CHAMPION O'THE SEAS *(Trad.—arr. Pinkman)*
THE HIGH LEVEL *(Trad.—arr. Pinkman)*

3. *MARCH, STRATHSPEY & REEL:*
THE HIGHLAND WEDDING *(MacPhadran)* (MCPS—Dallas Musical Ltd.)
SHEPHERD'S CROOK *(Trad.)*
LOCH CARRON *(Mather—arr. Ross)* (Patersons Pubs.)

4. *SLOW AIR & JIGS:*
LOCHETIVE SIDE *(Cameron—arr. Ross)* (Patersons Pubs.)
THE HEN'S MARCH *(MacLeod)* (MCPS)
THE PONY GALLOP *(Forsyth)*

5. 6/8 *MARCHES:*
LADY DOROTHEA STEWART MURRAY *(Ross)* (Patersons Pubs.)
SEAMUS MACNEIL *(MacLeod)* (College of Piping)
BLUE BONNETS O'ER THE BORDER *(Trad.)*

Bilston Glen Pipe Band was formed in 1963, and when Pipe Major Archie Pinkman took over the band in 1965 it was still classified as 4th grade. During the next four years the band won practically every competition before them, taking them through the 3rd grade and 2nd grade until in 1969 they were upgraded to the supreme Grade 1. In their first year as a grade 1 band they achieved the honour of being placed 3rd for piping in the World Championship Competition at Aberdeen.

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THE ORIGINAL MOTION PICTURE SOUNDTRACK

NEW MOON

Starring

LAWRENCE TIBBETT

and GRACE MOORE

Music by

SIGMUND ROMBERG

Lyrics by

OSCAR HAMMERSTEIN II

PELICAN RECORDS

LP 2020

MGM presents

NEW MOON

Directed by
Jack Conway
Music by
Sigmund Romberg
Lyrics by
Oscar Hammerstein II
Musical Adaptation and Additional Songs by
Herbert Stothart

Lt. Michael Petroff ..... Lawrence Tibbett
Princess Tanya Strogoff ..... Grace Moore
Count Igor Strogoff, Tanya's Uncle ..... Roland Young
Gov. Boris Brusiloff ..... Adolphe Menjou
Countess Strogoff, Tanya's Aunt ..... Emily Fitzroy
Potkin ..... Gus Shy

Premiere showing December 23, 1930

The mere mention of Sigmund Romberg's name conjures up the memory of a particular kind of operatta characterized by poignant romantic arias ("Lover Come Back to Me"), robust masculine choruses ("Stouthearted Men"), and vibrantly melodic, exquisitely counterpoised duets ("Wanting You"). The librettos with their fanciful, often exotic settings are more difficult to recall. They tend to merge into one another until they seem to exist only as a pendant to Romberg's timeless music. Fortunately, the changes that occurred when the operettas were transferred to film generally affected the book rather more than the score.

A notable example is *New Moon*. In its original form, Romberg's 1928 operetta told the story of the Chevalier Robert Misson, a French revolutionist who, after evading the machinations of his royalist enemies, settles with his beloved Marianne on a tropical island paradise that he claims for the newly-established French republic. MGM's 1930 adaptation (the first of two screen versions) freely transposed the original 18th century New Orleans and Caribbean setting to early 20th century Russia, and for the revolutionist hero substituted a dashing Czarist lieutenant. Such drastic transformations were, however, overshadowed by the fact that most of Romberg's music was retained — and gloriously sung by the incomparable duo of Lawrence Tibbett and Grace Moore. The few additional songs — by Hollywood composer Herbert Stothart — added some piquant touches that did nothing to detract from the beloved original score.

* * * *

Aboard the New Moon, a ship sailing the Caspian Sea, the beautiful Princess Tanya (Grace Moore) overhears Lt. Michael Petroff (Lawrence Tibbett) singing a slightly risqué Gypsy song. She commands him to translate the lyrics — an embarrassing request which he manages to satisfy with admirable circumspection. And to the delight of the already enamored lieutenant, the Princess responds by singing the song in her own enchanting voice.

Unperturbed by the difference in their station and by the fact that the Princess is engaged to the powerful provincial Governor Boris Brusiloff (Adolphe Menjou), Petroff invites himself to a ball given in Tanya's honor. He dances with the astonished Princess and contrives to snatch a few precious moments alone with her. The outraged Governor promptly removes his upstart rival by ordering Petroff to Fort Davaz, whose soldiers have a reputation for making short work of officers who attempt to discipline them. Assuming that the Princess is partly responsible for this unwelcome turn of events, the lieutenant upbraids her bitterly, and then sets out for Fort Davaz.

Happily, the mutinous troops prove to be no match for the dauntless Petroff, and he soon has the fort completely under control. Meanwhile, fuming at his insolence, Tanya arrives at Fort Davaz for the express purpose of lashing Petroff's face with her riding whip. But her anger melts as soon as she confronts him. Realizing the true nature of her feelings, she freely admits her love and agrees to marry the man she had intended to humiliate.

The marriage appears to be short-lived. Petroff and his troops set out to do battle with the ferocious Tourkamens. After the conflict Petroff is reported missing and is believed dead. But as the grief-stricken Princess stands upon the parapet of Fort Davaz singing "Lover Come Back to Me," the voice of Petroff responds rapturously to her song as he rides triumphantly back to the fortress and the woman he loves.

* * * *

The career of Sigmund Romberg (1887-1951) vividly exemplifies the fact that parents do not always know what is best for their children. Despite much early evidence of his musical talents, Romberg's parents insisted on his being trained as an engineer. Young Sigmund dutifully obeyed his father and mother, but also found time to pursue a course of musical study with Heuberger in Vienna. Then, having qualified as an engineer, he abandoned a secure but humdrum future in his native Hungary and emigrated to the USA where he was determined to establish himself as a musician and composer. His first years in the New World were unpromising. Before finding employment as a musician he worked in a pencil factory on 14th Street in New York City. Eventually he secured a position as pianist in a café and from there gravitated to the violin section of the orchestra at the Pabst-Harlem Restaurant. Producer J.J. Shubert hired Romberg as staff composer to provide songs for his musical comedies, and a stream of popular songs began to pour from the young man's fertile pen: more than 250 melodies for some seventeen shows. Meanwhile, not content with writing songs for other men's productions, Romberg embarked on the writing of his own operettas. Five of these operettas were to bring him universal and enduring fame: *Maytime* (1917), *The Student Prince* (1924), *Blossom Time* and *The Desert Song* (both 1926) and *New Moon* (1928). In all, he wrote over fifty operettas and musical comedies. He died on November 10, 1951, while working on a show he intended to call *The Girl in Pink Tights*. Romberg's musical credo was expressed in a statement he made during his first orchestral tour of America:

> I have had a long time with music, other composers' music and my own, and there is a certain kind of music that doesn't belong in the head or in the legs, but instead, in the heart. This is the kind of music I am trying to bring to you. If the music makes you feel that you are a little younger, a little happier, that the world is not quite the miserable place it appears to be today, then take it to your heart.

* * * *

Lawrence Tibbett's performance as Ford in the Metropolitan Opera's 1925 revival of Verdi's *Falstaff* established him as America's most promising young operatic star. Thereafter he appeared in an astonishingly wide variety of roles in both classical and contemporary opera. But is was film, not grand opera, that brought him international fame. Between 1930 and 1936, Tibbett starred in six of the most successful musical films of the period: *The Rogue Song* (available on Pelican LP 2019), *New Moon*, *The Southerner*, *Cuban Love Song*, *Metropolitan* and *Under Your Spell*. It was *New Moon* that brought him the most crucial acclaim. Typical of the many accolades was Mordaunt Hall's notice in *The New York Times*: "Mr. Tibbett . . . adds to his screen laurels in this current offering not only through his sureness in singing and his magnificent voice, but also by his vigorous and capable acting. It was no wonder that the audience applauded his songs, for if ever a singer deserved the enthusiasm, he did."

Until her untimely death in an airplane accident (1947), Grace Moore was perhaps America's most popular soprano. George M. Cohan was impressed with her voice and encouraged her to seek a career in musical comedy. After 1926 she moved into opera, making her debut in France, then returning to the USA in 1928 to appear as Mimi in the Metropolitan Opera's production of *La Boheme*. Thereafter she sang for several seasons with the Met and also performed at Covent Garden, London, during the 1935 Jubilee year. *New Moon* was the second of eight motion pictures in which she starred between 1930 and 1940.

— Harry M. Geduld
Author of "The Birth of the Talkies"

SIDE ONE

1. Overture/Gypsy Chorus
2. *Farmer's Daughter* (Gypsy Dialect)*
   (Tibbett)
3. Dialogue
   (Tibbett, Shy)
4. *Farmer's Daughter**
   (Tibbett, Moore, Young, Fitzroy)
5. *Wanting You*
   (Tibbett, Moore)

SIDE TWO

1. *Lover Come Back to Me*
   (Tibbett)
2. *One Kiss*
   (Moore)
3. Waltz/Dialogue
   (Tibbett, Moore)
4. *What is Your Price, Madame?**
   (Menjou, Tibbett)
5. *Stouthearted Men*
   (Tibbett)
6. Soldiers' Chorus/*Lover Come Back to Me*
   (Moore)
7. *Lover Come Back to Me*/Finale
   (Tibbett, Moore, Young, Menjou)

**Music by Herbert Stothart*

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Producer: Stephen Jabloner
Album Design: Sylvia Gauden

Library of Congress Catalog Card Number 80-750300 applies to this recording.

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LOS ANGELES, CALIFORNIA 90034

SHINING LIGHTS

The Lighthouse Singers

SIDE ONE

1. I WILL SING UNTO THE LORD, HOSANNA 4:23
   Len Mink/Canticle Publishing
2. SHINING LIGHTS 3:24
   Cheryl Kramer
3. THE LIGHTHOUSE 3:39
   Ronnie Hinson/Caananland Music
4. WORTH THE WAITING 3:13
   Dallas Holm
5. BLESSED ASSURANCE 4:33
   Fanny J. Crosby & Mrs. J. F. Knapp

SIDE TWO

1. THE WORLD DIDN'T GIVE IT TO ME 3:32
   Gary S. Paxton, Gloria & William Gaither/Christian Grit Music & Paragon Music/ASCAP
2. PRAISE THE LORD 3:09
   Brown Bannister & Mike Hudson/Bug & Bear Music & Home Sweet Home Music
3. HE'S STILL WORKIN' ON ME 2:12
   Joel Hemphill
4. AND HE'S EVER INTERCEDING 2:58
   Carolyn Gillman/Benson Co.
5. ONE MORE SONG FOR YOU 4:00
   Michael & Stormie Omartian/See This House Music, Word Music Inc.

Sound Engineer: Ric Probst
Photography: H & H Photo

The Lighthouse Singers
Cheryl Kramer, Mgr.
Box 27
Keymar, Md. 21757

Piano & Keyboards: Cheryl Kramer
Bass & Guitars: Charlie Berwinkle
Drums: Tim Short

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PARA LOS BOHEMIOS

ALCI ACOSTA

PARA LOS BOHEMIOS

a

1.- LA ARAÑA (José Alfredo Jiménez)
2.- EL REY (José Alfredo Jiménez)
3.- CINCO CENTAVITOS (Héctor Ulloa)
4.- UN MUNDO RARO (José Alfredo Jiménez)
5.- AMORCITO CORAZON (D. R.)
6.- LINDA (Pedro Flores)

b

1.- DE CIGARRO EN CIGARRO (L. Bonfá - F. García)
2.- VIRGEN DE MEDIANOCHE (Plácido Acevedo)
3.- NUESTRO JURAMENTO (Benito de Jesús)
4.- MIL COSAS (Francisco Corchado)
5.- NIEGALO TODO (Germán Rosado)
6.- ELLA (José Alfredo Jiménez)

Carter Brothers Band

AURORA

Produced by: Dick Webb
Dan & Jim Carter

Side I

Why you been Gone So Long
Shannon
Hideaway
Running Again
As She Danced

Side II

Mr. Spaceman
Eleanor Rigby
Northern Lights
Hit the Road Jack

"The Band"

Dan Carter: Lead Vocals - Guitar
Jim Carter: Vocals - Banjo
Harmonica - (Guitar)
Robin Smith: Drums
Percussion
David McSpadden: Vocals
Keyboard - Guitar
Len Bessie: Bass

All Songs Arranged by:
Carter Bros. Band

Recorded & Mixed by:
Mark Williams
Assistant Engineer:
Dick Webb
"Special Thanks: Our
Families - Stan Lingham
Carl McIntyre - Mike "Skins" McDow

Recorded at:
Reflection Studio
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Alain Pierre

FORMER LEAD SINGER OF BLUE VENTURES

1 JAM ME
JAM ME (Club Mix)

2 SUBWAY BACCHANAL
SUBWAY BACCHANAL (Club Mix)

Produced by Carroll Hodges for Oscar's Productions
Executive Producer: Melvin Oscar
Recorded at Studio E.,New Jersey / Engineer: John Paterson
Mixed at Krystal Sound Recording Studio, Brooklyn, New York
Mixed by Jon Evans / Computer Programming by Dereck
PR & Media: Donald Brown

MUSICIANS:

Carroll Hodges	Keyboards, Bass, Drums
Edwin Topazes	Trumpet
Slim	Guitar
Kirt "Frisco" Francisco	Trombone

BACKGROUND VOCALS:
Pierre Salandy / Easlyn Orr / Carroll Hodges

ARRANGED BY CARROLL HODGES & ALVIN PIERRE

I must give thanks to the Supreme Being for health and strength.
Thanks to my Mom Glen and the rest of my family and friends for giving me moral support throughout the years.
I would like to give thanks to all the people who were involved early in my career. They were truly a great insperation to me; and gave me the incentive to succeed in the musical world. Jerry Stewart and his Band, The Regiment and the Regiment Band of Trinidad and Tobago, Dr.Inalsingh and Ruction formerly known as (SPLASH).
Thanks to Claude, Oscar, Fatty and all the guys at Vitronics, and last but not least Bobby Quan and the members of the Blue Ventures Band.

Alvin Pierre.

Cover Art : Errol Dopwell

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ALVIN PIERRE

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EAST SIDE DAVE

AND THE

PINE RIDGE MOUNTAIN BOYS

"PLEASED AND PROUD TO BE HERE"

Mountain Laurel Records - 001ML

EAST SIDE DAVE AND THE PINE RIDGE MOUNTAIN BOYS

"PLEASED AND PROUD TO BE HERE"

EAST SIDE DAVE –
Banjo, Lead & Backup vocals.

RODNEY J. HILL –
Fiddle, Backup & Lead vocals.

RICKY SCHMEHL –
Bass Fiddle, Backup & Lead vocals.

BILLY BARTHEL –
Guitar & Backup vocals.

SIDE A.

"HOWDYS" – :08
1. FOGGY MOUNTAIN BREAKDOWN, (Scruggs, BMI) – 2:30
"IN BETWEEN STUFF" – :06
2. YOUR LOVE IS LIKE A FLOWER, (Flatt; Scruggs + Lilly/Peer Int'l BMI) – 2:53
"IN BETWEEN STUFF" – :04
3. HIGH ON A MOUNTAIN, (Olabelle Reed, BMI) – 3:42
"INTRO OF BAND MEMBERS & RICKY SINGING LEAD" – 1:38
4. SITTIN' ON TOP OF THE WORLD, (Lonnie Carter, Walter Jacobs) – 1:54
"IN BETWEEN STUFF" – :05
5. THE DEVILS DREAM, (Public Domain) – 4:27
6. THIS IS HOW TO YODEL, (Roberts, Emerson, Sciver) – 3:23
"IN BETWEEN STUFF" – :08
7. JOHN HENRY, THE STEEL DRIVIN' MAN, (Public Domain) – 1:45
"INTERMISSION ANNOUNCEMENT" – :16

SIDE B.

"INTRO TO GROUND HOG" – :08
1. GROUND HOG, (Public Domain) – 2:49
"IN BETWEEN STUFF" – :15
2. PIG IN A PEN, (Public Domain) – 3:18
"IN BETWEEN STUFF" – :10
3. WHITE DOVES, (Carter Stanley, Peer Int'l/BMI) – 5:06
"INTRO TO ROCKY TOP" – :08
4. ROCKY TOP, (B. & F. Bryant, BMI) – 2:36
5. MIGHTY DARK MONSTER, (Kenny Sowder, Carl Dixon) – 2:46
"IN BETWEEN STUFF" – :18
6. OLE' SLEW FOOT, (Hausey, Jason Music, Inc./Bluebonnet Music, Inc. BMI) – 2:47
"CROWD CHANT FOR FINAL ENCORE, AND INTRO FOR REUBEN'S TRAIN" – 1:26
7. REUBEN'S TRAIN, (Public Domain) – 3:30
"GOODNIGHTS" – :20

CREDIT WHERE CREDIT IS DUE: We always have a great time performing for the good folks who come out to our shows. This album captures some of those moments while fulfilling many of the requests regularly received for recorded versions, by us, of the songs selected for inclusion on this record. "PLEASE AND PROUD TO BE HERE" is composed of material recorded live on November 4th and 5th, 1983, at the CABARET INN, Pricetown, Pa. We'd like to thank the owners, MR. & MRS. RONALD KELLY, for their support of Bluegrass music . . . Thanks also, to our families, friends, and regular patrons for their support . . . Thanks to FRED'S MUSIC SHOP, 212 W. Lancaster Ave., Shillington, Pa. 19607, (215) 777-FRED, for the use of specialized equipment needed for this project . . . MR. WAYNE SIERER for use of specialized equipment . . . MR. JAMES, "THE WIZARD", HODGKINS for all technical assistance . . . The entire staff of WHUM RADIO, Reading, Pa., in particular, General Manager, MR. THOMAS HUNT, and Program Director, MR. ROBERT MINNICH for promotional considerations, their support of our band, and of Bluegrass music in general . . . Thank you to all the radio folks who give us airplay! I hope you enjoy this effort!

East Side Dave

Recording Engineer: Mr. James K. Hodgkins
Mixed at: The Wizards, Mohnton, Pa.
Mastered and Pressed by: Mission Records, Inc. / Nashville, Tennessee
Front & Back cover layout by: David L. Kline
Produced by: East Side Dave and the Pine Ridge Mountain Boys, in conjunction with Mountain Laurel Records.
All Photos by: Mr. James K. Hodgkins

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For information on bookings, etc. contact:
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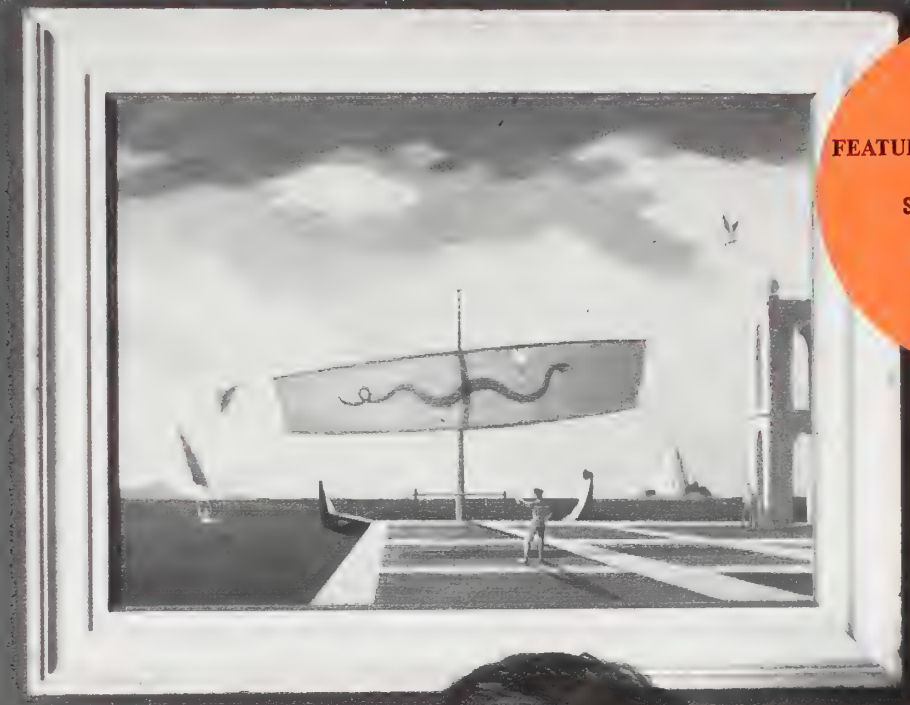
MOUNTAIN LAUREL RECORDS

MASS TANGO



FEATURING "HIGHWAY TEN"

Selected By The New Music Seminar For The Official '87 N.M.S. Tape.

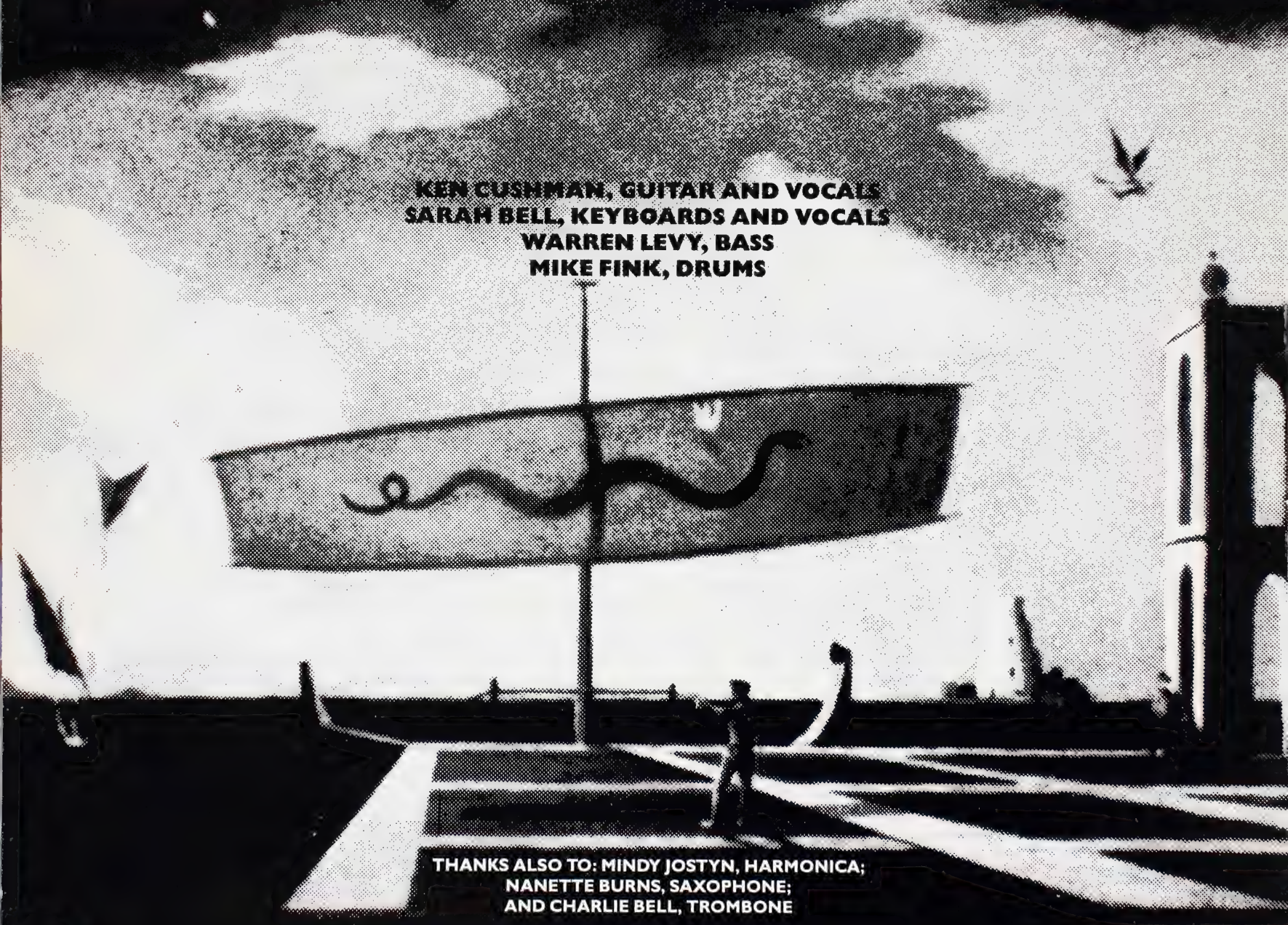
Also includes

"Our Heads Are Spinning"

Featured on the
1988 CMJ Music Marathon CD
(vol. 12)

EVERYTHING'S OPEN WIDE
HIGHWAY 10
GO
OUR HEADS ARE SPINNING
RAINDROP GIRL

SHE'S GONE TO MEXICO
FREAKTOWN
NIGHTS ON THE HIGHWAY
KISSING A STRANGER
DREAMING OF JANE



KEN CUSHMAN, GUITAR AND VOCALS
SARAH BELL, KEYBOARDS AND VOCALS
WARREN LEVY, BASS
MIKE FINK, DRUMS

THANKS ALSO TO: MINDY JOSTYN, HARMONICA;
NANETTE BURNS, SAXOPHONE;
AND CHARLIE BELL, TROMBONE

PRODUCED BY MASS TANGO (HIGHWAY TEN: MASS TANGO/ADOLFO)
ENGINEER: DAVID MERRILL
RECORDED AT ZAP STUDIOS, PLANET STUDIOS, N.Y.C.
MASTERED BY CHRIS GEHRINGER AT FRANKFORD/WAYNE
PHOTOGRAPHY: WARREN LEVY
ART DIRECTION: ELIOT RACHMAN
PAINTING: HAROLD STERNER

OHIO RECORDS

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JACKET MADE IN CANADA

Lyrics from the **Ohio Records** album "***MASS TANGO***"

Everything's Open Wide
Sitting in a window throwing paper planes outside
I love you high up here and everything's fine
Walking through Coney Island something clicked inside
Liked water rushed in, filled up, nothing to hide

Chorus:
Everything's open wide
You're always here inside
Everything's open wide
You're always here inside

Everything's open you know what needs to be done
I'm full of the light I see leave at the end of the day
Later and later I'm watching the falling sun
Kicking at angels everywhere through the night

Blueness such beauty electrocutes my brain
I'm waiting, I'm flowing, I'm sitting on love
When I see you things will be the same
We'll throw paper planes from the window high above

Highway Ten
This is where I live, this is where I work
This is it for me, I'm tired of these jerks
Been living in the city and I'm startin' to feel it squeeze
It's closin' in around me, I'm fallin' to my knees!

Chorus:
I got the key in the ignition
Pedal to the floor
Open road around the bend
Screamin' down Highway Ten

I don't know, been runnin' around
Running my engine till it's gonna shut down
Going down the highway of love
Keep your eyes ahead going up the hill
You get to the top and you know that you will

Out on the highway, running all day
Down in the south gonna drive these blues away
Out on the highway, headed on into the sun
Gonna forget all the old things, and all the stuff been done
Ha! Ha! Ha!

I don't know, been runnin' around
Runnin' my engine till it's gonna shut down
Going down the highway of love
You burn off the rubber, you leave it on the side
You tear out the valves on a wild ride

Go
Nobody sees what you see
Everybody's looking at me
Everything changes, it's all the same
She's gone again, and who's to blame?
Don't wait till tomorrow, get out tonight
Pack your bags,you'll feel alright
Now's the time, there's nobody here
Get up and go, there's nothing to fear

Chorus:
Just go, go, go
Just go, go, go

It took so long to pass on by
But it had to end and you don't know why
You look like a fool standing around
You look like a crucifix falling down
No one can save you except yourself
You can save yourself and no one else
Stop in your tracks when it's time to die
You can see through your tears when you start to cry!

Things'll get better but you don't know when
Things are so bad you don't trust your friends
You're looking for someone to open a door
You spend all your time lying on the floor
Nothing will change if you stay inside
Nothing will change if you try to hide
Don't waste your time trying to remake the past
You've got this chance and it could be your last

Our Heads Are Spinning
If he can't get it, he don't want it
That's just his way
Which makes for bad sex distortion
And nothing left to say

Chorus:
Our heads are spinning, and don't you know?
I like to watch things explode

Don't make mistakes, I can wait
I don't have a mountain of pride
I'm down in the valley, under the covers
I'm keeping it all inside

And no one can tell us about it
We know what to do
We're tired of wasting our time
And we've got something new

He tried to paint it but it wouldn't stick
Are you confused? Me too.
We got our feelings out of synch
I'm still in love with you

Raindrop Girl
Lying in bed long after she's gone
Looking at the window covered with raindrops running down
Everything's clear, and I know that she's someone I never will forget

Raindrops running past this and that
In an oil puddle floating in the street
Two drops are running on the same little track
Stay together just a little longer please

Chorus:
Raindrop girl don't run away
Don't run away from me
Raindrop girl run back into me

Thunderclappers cut up this dream
But the rain can't run this away
She's leaving the city and it's raining
Raindrops are running through her hair without me

She's Gone to Mexico
She left yesterday on a plane
She's running from her strange family
She's leaving it all behind

Chorus:
She's gone to Mexico
Where, I don't know
She's gone to Mexico

Her postcards don't make any sense
She's under the eagle and the snake
She's not far from a silvermine

Thinking about her I'm thinking about her
I'm thinking about her I'm thinking about her

Then, she'll come back someday
And things, things will be the same
I know things always change

Freaktown
I think you can figure it out
I think you can see what I mean
He's living on a train
And can't remember his name
Somebody better figure it out!

There're too many people in Freaktown
Too many ugly people around

I can't take a walk anymore
There're five people living on my street
It's ten degrees outside
They got no place to hide
Somebody better figure it out!

There're too many people in Freaktown
Too many ugly people around
I don't have the money to give you
There're too many people in Freaktown

Nights on the Highway
Don't tell me about thinking, don't tell me about drinking
Don't tell me about wasting my time
Cause I've been thinking, been driving my Lincoln
Been cleaning out my mind

Chorus:
Nights on the highway coming 'round
Another night on the highway coming down

I'll tell you about thinking, I'll tell you about drinking
I'll tell you about peelin' your mind
But I don't want to bore you cause there's nothing in it for you
'Cept for me wasting your time

You gotta get on the road, you gotta haul your load
You gotta look out for a sign
Don't listen to me, cause I can't see what's going on inside

Kissing a Stranger
Walking alone on a sidewalk
Not many others around
It never takes long to meet someone
We're all kept in the dark
Details are gigantic
With someone new
Impressions become engraved upon you

Chorus:
Kissing a stranger
I've kissed this stranger before

Don't waste time on old memories
Because this is happening now
I'm sinking farther in
You're all I feel
It's the end of the world
And it's never going to stop

Kissing a stranger
I've kissed this stranger before
Kissing a stranger
Reminds me of being with you

Dreaming of Jane
I want you with me, I'm here alone
I know you're with me, without the phone
But you're really not here, it's not the same
I'll close my eyes and dream of Jane
Close my eyes and dream of Jane

Chorus:
I can't take the distance, so far away
She's always with me
Dreaming of Jane

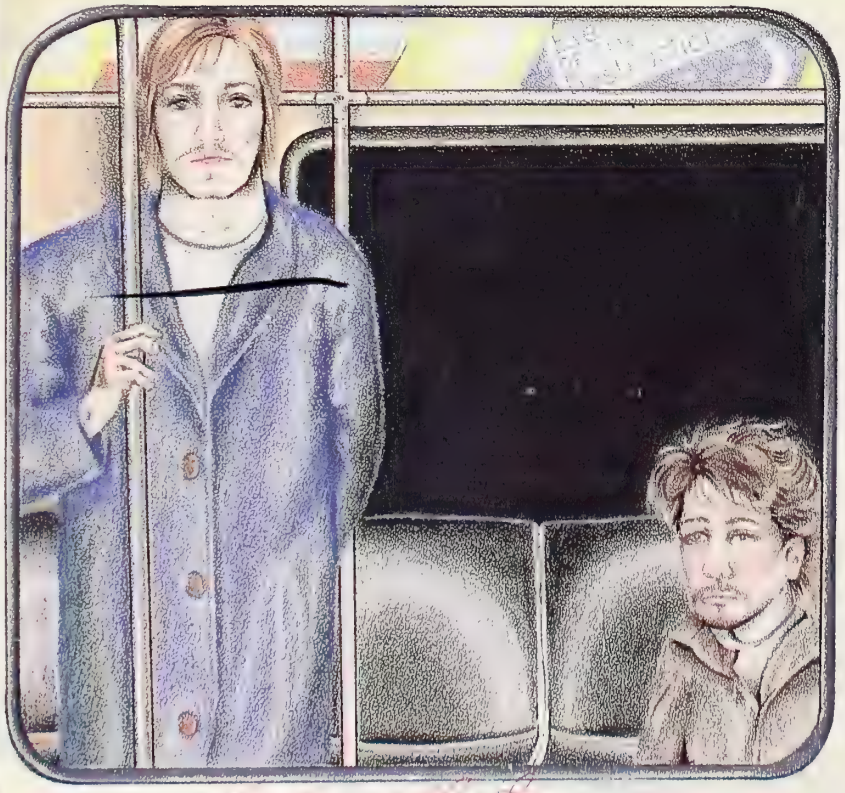
We can be together when we're apart
She's still with me tonight
In another world where the thoughts have gone
She's always there, always there
And my thoughts are real, she's filling me

Daylights coming over there
And I'm counting the long light till I'm with you
And what I feel from you is twice as real
As all these thoughts together
You see, it's up to me
Dreaming, dreaming of Jane

I can't take the distance, so far away
She's always with me
Dreaming of Jane
So full of letters, telephone calls
She's always with me
Dreaming of Jane

All lyrics © 1988 Ken Cushman
except Highway 10 © 1987 Ken Cushman, Sarah Bell, Bob Goodale

NOTHING SACRED



PR101LP

Side 1

Modern Romance[†§]
Change For The Worse
Paris, France
Say What You Mean
Folsom Prison Blues

Side 2

Poor Richard[§]
Eve Of The Destruction
The Please Don't Tell Me I'm Going To Hell Blues[§]
Harrison Bergeron
People In This World

Matt Rosato – acoustic & electric rhythm guitars, keyboards, lead vocals, percussion

Eric Tew – bass, lead guitars, rhythm guitar[†], lead vocals[§], backing vocals

Paul Brantley – drums

John Fugarino – trumpet

Haiti Conner – additional backing vocals

Produced by Matt Rosato & Eric Tew
Executive Producer – David Palefsky
Production Consultant – David F. Van Slyke

Engineered & Mixed by David F. Van Slyke
Assistant Engineers – Buzz Burrowes, Lisa Nigris, Mike Katz, Tracy Chisolm

Front cover art – Christine Harrington
Back cover photography – Eliza Proctor
Cover concept & layout – Matt Rosato

People without whom this record would not have been made –
Walter H. Tew, Judith Tew, Patricia L. Guernsey, David and Amy Palefsky

Also, special thanks to:
Mark Anulli, Eliza Proctor, Christine Harrington, Ray Stoinski, David F. Van Slyke

We also wish to welcome Matt Stone into the band. Matt will be recording and performing with Nothing Sacred in all future projects.

© & ℗ 1988 Matt Rosato & Eric Tew

Jacket Made in Canada

PickleHead

MODERN ROMANCE
(TEW)

The Journal's hiding in the garden
Daily Sun is on the roof
The G-men staring at the windows
Watched you swallow all the proof

Guys with earphones on the corner
Talking into their lapels

This is modern romance
Tuck your shirt-tails in tight
And button up your fly
One last steamy kiss good night
"Now where'd I put my alibi?"

Don't forget your alibi

My lawyer has a telescope
Your lawyer bugged the phone
The voyeuristic little pricks
Just won't leave us alone

Hear our moans in stereo
On radio interference

This is modern romance
Tuck your shirt-tails in tight
And button up your fly
One last steamy kiss good night
"Now where'd I put my alibi?"

Don't forget your alibi

CHANGE FOR THE WORSE
(ROSATO)

It's not hard believing
The things you want to hear
And all the while intending
To keep your mind so clear

And as the days go by you drift away
Never understanding when your friends all say
That you've changed for the worse
And you're not the same anymore

You could be born again
You could be saved
And sell tickets for Jesus
The road with gold is paved

And you could change your politics
And hold high your sword
And take away the freedoms
That our minds can't afford

And as the days go by you drift away
Never understanding when your friends all say
That you've changed for the worse
And you're not the same anymore

You can't show me; You don't know
I can't remember; Where did reason go?

PARIS, FRANCE
(ROSATO)

I met a woman whose diary read like a paperback romance
She'd traveled to London, England; She'd been to Paris, France
And she'd picked up her share of foreign lovers on her way
They'd say long good-byes in airports
And then she'd cry as she walked away

Singing this is the last time that I will ever see England
This is the last time that I may have a chance
To finally forget this boring Illinois life
And fall in love in Paris, France

Well she asked me if I'd heard of this guitar player
She said that I did sound an awful lot like him
She'd met him in a french cafe; it was long ago and far away
And now every man she slept with had to dress a little bit like him

Singing this is the last time that I will ever see England
This is the last time that I may have a chance
To finally forget this boring Illinois life
And fall in love in Paris, France

She's always running from terminal to taxicab
Trying to beat her fate and make it 'cross the sea
And she's been moving since she found out love was victory
And she knows this 'cause she keeps it written down

She would pride herself in climbing every mountain
What a mystery she was 'cause she'd always come down again
And all her lovers were like the mountain tops where she had been
She'd reach the tops and the air would get too thin...

SAY WHAT YOU MEAN
(ROSATO)

See the politician on the T.V. screen; Oh, his life is so clean
He prays by his bedside every night
Hoping that his neighborhood, his neighborhood stays white
But when the cameras flash and the newslady shrieks
Oh, it's equality he seeks
He was decorated in the military
For killing 20 million gooks and saving me

Do you say what you mean when they put you on the line?
Do you say what you mean, and can I look you in the eye?

So let me hear you, all you lawyers and police
Senators, congressmen, judges, and thieves
You don't have to fabricate your life
Lie about the alcohol, lie about your wife
So when the men with the plastic suits and the polyester hair
Armed with innuendo, come to put you on the air
Tell them all these words which I know to be true
I'd rather be a sinner than a lying fool

POOR RICHARD
(TEW)

Poor Richard, how's the weather?
How's the weather, man?
Poor Richard, how's the weather?
How's the weather outside?
Won't you tell me if my crops will grow?
Will the groceries freeze on the patio?
Poor Richard

Poor Richard, keep your eyes shut
Keep your eyes shut, man
Poor Richard, keep your eyes shut
Man, you don't want to see
Won't you tell me where did purity go?
Did the forecast call for poison snow?
Poor Richard

Poor Richard, how's the weather?
How's the weather, man?
Poor Richard, how's the weather?
How's the weather up there?
The inaccuracy showed up when
There was a change in the trend
In the behavior of men
Poor Richard

EVE OF THE DESTRUCTION
(ROSATO)

Nervous eyes they watch the skyline
Eyes that don't belong to men
Eyes that lack true vision
Making the decision
Telling us what we already know

From the caves deep in the heartland
Hearts are all that you can hear
Pounding out the tension
And pondering invention
Making hearts grow cold around the world

But you don't know why we're here
Wild-eyed predictions
Have preyed on everybody's fear
You don't know why we're here
The eve of the destruction is near

I've heard the words from south of here
Words that prey on people's fear
Covering the truth
And blaming every youth
For breaking bonds that never did exist

I've read the dreams and I've read the madness
I've cried for love and I've laughed at sadness
But I've never known what people have been shown
To make them turn away and live their lives alone
I never knew that things would come to this

THE PLEASE DON'T TELL ME I'M GOING TO HELL BLUES
(TEW)

I'll take any news you give me, and I'll take it pretty well
I'll take any news you give me, and I'll take it pretty well
But we might have a problem if you say I'm going to hell

Well I eat my meat on Friday, and I never live in fear
I said I eat my meat on Friday, and I never live in fear
I'll wake up late on Sundays, watch the game and drink a beer

Well I stay away from church now, so I'll say I didn't know
Well I stay away from church now, so I'll say I didn't know
And if the pearly gates refuse me, Momma can say she told me so

HARRISON BERGERON
(ROSATO)

Take these weights that hang your shoulders so you can't throw
Take these sounds that rack your brain so you don't know
Hide in secret places cameras will not go
But make your presence known in hopes that you can show

Harrison Bergeron

Take the mask away, your face reflects the light
Chains that wrap around your wrist so you can't fight
Glasses thick as bricks hindering your sight
Take away these walls and he will show his might

Harrison Bergeron

Dancing ballerinas in the camera's eye
The world is watching T.V. while I am watching Harrison die

Harrison Bergeron

PEOPLE IN THIS WORLD
(ROSATO/TEW)

Nuclear fogbound in sarcastic rain
Sitting on the city streets and sorting out the sane
Offering up a candle and pinching out the flame
City to city streets are pretty much the same
And when the sun begins to rise
I can look into the eyes of all the people in this world

Sunny September at summer's close
Sitting at the laundromat and sorting out my clothes
Offering no resistance to what the newsmen propose
Rich or poor it seems they put the same shit up their nose
And when the sun begins to rise
I can look into the eyes of all the people in this world

(The sun is in the eyes of all the people in this world)

ALARUMS AND EXCURSIONS

MUSIC OF JOYCE MEKEEL · WILLIAM THOMAS MCKINLEY

THE BOSTON MUSICA VIVA · RICHARD PITTMAN MUSIC DIRECTOR

This album is available at
fine record stores or from
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Boston, MA 02117 (617) 357-2826

NR 203

NORTHEASTERN RECORDS

ALARUMS AND EXCURSIONS

MUSIC OF • JOYCE MEKEEL • WILLIAM THOMAS MCKINLEY

THE BOSTON MUSICA VIVA • RICHARD PITTMAN MUSIC DIRECTOR

Joyce Mekeel

William Thomas McKinley

The Boston Musica Viva

Richard Pittman

ONE
JOYCE MEKEEL

Alarums and Excursions (1978) 17:26
Katherine Lenel, actress/mezzo-soprano
(flute, clarinet, percussion, piano, violin, viola, cello)

Rune (1977) 6:28
(flute and percussion)

TWO
WILLIAM THOMAS MCKINLEY

Paintings VI (To Hear the Light Dancing) (1980) 15:53
(flute, clarinet, piano, percussion, violin, viola, cello)

Six Impromptus (1979) 8:18
(flute, piccolo, clarinet, violin, viola, cello)

The text of *Alarums and Excursions* will be found inside the jacket.

ALARUMS AND EXCURSIONS is an Elizabethan stage direction referring to audible but not visible action, critical to plot development but taking place off stage—a kind of symptomatic noise. Similarly, much of the 'plot line' of *Alarums and Excursions* is also allusive in nature, being dependent on the sound and cadence of the human voice in different languages to convey the intent. In this sense, the human speaking voice is used instrumentally as another element in the timbral ensemble, each of which 'speaks' with equal cogency

The putting-together-of-elements approach is also true of the formal organization of the piece. It is as if one were presented with a series of seemingly disparate objects from which a pattern emerges as it accumulates. One could think of it as a patchwork quilt. The pattern has to be seen whole; the bits of cloth make sense only in terms of the entire pattern The nature of the pattern is probably similar for most listeners, but I prefer to leave the specifics to the individual imagination

RUNE (roon) n. [ME, roun < OE. *run*, a secret, mystery, runic character; readopted in 17th c. in form of ON. *rūn*: both < IE. echoic base **reu-*, hoarse sound, whence W. *rhin*, a secret, L. *raucus*, hoarse; in sense 3a < Finn. *runo*, poem, canto < ON. *rūn*] 1. any of the characters of an alphabet (*futhark*) . . . 2. something written or inscribed in such characters 3. a) a Finnish or Old Norse poem or canto b) [Poet.] any poem, verse, or song, esp. one that is mystical or obscure.

Webster's New World Dictionary, Second College Edition (New York: World Publishing, 1970).

• Joyce Mekeel

PAINTINGS VI (To Hear the Light Dancing) was commissioned by the National Endowment for the Arts and dedicated to the Boston Musica Viva. The work was composed as both a ballet and a chamber concerto. A fully staged and choreographed world premier was given in October 1981 by the Boston Musica Viva.

In the printed score, verbal indications and cues are given as interpretive guides for the light director and choreographer. The choreographer is also given a separate, more detailed scenario that dramatizes the life cycle of individual existence. Acting as a microcosm for all existence through the symbolic development of the forces, ideas, and attitudes that color experience, this life process is given correspondent relationships in the musical structure. One such metaphor, for example, focuses upon midnight, the time of life when nocturnal forces play upon the psyche. To suggest the realms of nonreality, the musical texture and motivic interplay quote elements of the jazz classic "Round About Midnight," evoking phantasmagoric overtones of dark-night towns and illusions of transformation. Another example, which is adumbrated early and climaxes in the final moments, is the overpowering and insistently repeated gong crash (and choke). Metaphorically, these fervored repetitions represent the white light of transcendence, which ultimately converts physical-material substance into ethereal substance. The dominant symbolic presence of white light in the final moments of the work dramatizes the cosmic transporting of the human spirit into realms unknown and unexplored.

In abstract musical terms, *Paintings VI* contains many structural elements that exist independently, in much the same manner as the structural elements in Alban Berg's *Wozzeck*. These elements are supported by a harmonic language which, although pantonal throughout, derives from a cohesive unfolding of the total chromatic scale and creates an impression of harmonic balance and homogeneity throughout the work. A series of climactic points act as architectonic pillars or formal guideposts within the large single-movement framework.

SIX IMPROMPTUS, also commissioned by the National Endowment for the Arts and dedicated to the Boston Musica Viva, is essentially simple in form (ABA or ABA' varied) and improvisatory in character. The work is abstract and does not consciously attempt to portray extramusical ideas or metaphors. A classical work, its intrinsic elements exist as pure musical thought, containing compositional complexities that unfold within short time periods. The work demands flawless execution and intonation, being at times very fragile and at times very rugged—nearly orchestral in sound. At first, its manner might suggest studies or études. But if the listener will attend to the virtuosic interplay among the parts and to the whole fabric of the work, the musical-dramatic action will dominate, and the listener will discover the classically constructed foreground of articulated phrases, motives, and cadences.

• William Thomas McKinley

JOYCE MEKEEL, Associate Professor of Theory and Composition at Boston University's School of the Arts, attended the Conservatoire National de Paris and the Yale School of Music. Her principal teachers were Nadia Boulanger and Earl Kim, and she studied harpsichord with Gustav Leonhardt and Ralph Kirkpatrick. She has taught at the New England Conservatory of Music and has appeared as harpsichordist with the New Haven and Princeton Symphonies, and with many chamber orchestras in the Connecticut area.

Joyce Mekeel won the Inter-American Music Award (first prize) in 1965. She has received commissions from the Goethe Institute, the town of Concord (for its bicentennial celebration in 1975), the Fromm Music Foundation at Harvard, and the Boston Symphony's Berkshire Music Center. Her works have been recorded and performed by the Empire Brass Quintet, Jorge Mester and the Louisville Symphony Orchestra, the New England Conservatory Chorus, and the Boston Musica Viva.

WILLIAM THOMAS MCKINLEY is a member of the Composition and Afro-American Departments at the New England Conservatory of Music in Boston. A recipient of numerous awards, honors, commissions, and grants, Mr. McKinley has gained national and international recognition as both composer and jazz pianist. His *Symphony No. 1* won the Minnesota Symphony's 75th Anniversary Orchestral Prize and was premiered by that orchestra. He has received commissions from the Chicago Symphony, the Naumberg Foundation, and Yale University. His works have been recorded and performed by the Sequoia String Quartet, Gunther Schuller's Contemporary Ensemble, The Boston Musica Viva, TASHI, Collage, and many soloists, including Richard Stoltzman, Peter Serkin, and Susan Allen.

As a jazz pianist, William Thomas McKinley has performed with Dave Liebman, John Scofield, Rufus Reid, Miroslav Vitous, Roy Haynes, and other major artists throughout the United States, South America, and Europe. In 1980 he was invited by the Venezuelan Arts Council to give a series of lectures and jazz concerts at the Theatre Nationale in Caracas. Mr. McKinley has also recorded on GM Records with Edwin Schuller and Billy Hart, and has recently appeared on National Public Radio's "Jazz Alive."

THE BOSTON MUSICA VIVA is a chamber ensemble dedicated to the performance of twentieth-century music. Since its founding by Richard Pittman in 1969, the ensemble has performed some two hundred works, including over forty world premieres. The core ensemble consists of Dean Anderson, percussion; Nancy Cirillo, violin; Randall Hodgkinson, piano; Daniel McIntosh, cello; Katherine Murdock, viola; J. Fenwick Smith, flute; William G. Wrezesien, clarinet. On this recording they are joined by Katherine Lenel, actress/mezzo-soprano.

In addition to its regular concert series, the Boston Musica Viva has performed throughout the United States, including appearances at Lincoln Center, at the Library of Congress, and at Tanglewood. The group has toured Europe several times. The Boston Musica Viva records for CRI, Delos, Nonesuch, and Northeastern Records

RICHARD PITTMAN, founder and conductor of the Boston Musica Viva, teaches at the New England Conservatory of Music and is conductor of its Repertory Orchestra. He has served as guest conductor of the National Symphony, the London Sinfonietta, the Hessian Radio Symphony, and the BBC Welsh Symphony. Mr. Pittman, who studied conducting with Laszlo Halasz, Sergiu Celibidache, and Pierre Boulez, has also taught at the Eastman School of Music, where he founded the Eastman Musica Nova.

SOUNDS OF NEW ENGLAND

NORTHEASTERN RECORDS

A series produced by Northeastern Records

Executive Producer: L. E. Joiner

Recording: Peter K. Storkerson
Technical Production: Scott Kent
Jacket Design: Joanna Bodenweber
Editor: Lorraine Terraneo

Cover illustration: Courtesy of E. P. Jones Armstrong Roberts.

Recorded June 1981 at Slosberg Hall, Brandeis University, Waltham, Massachusetts, in the presence of the composers.

Northeastern Records is a department of the Northeastern University Publishing Group, William A. Frohlich, Director. For a complete catalogue, write: *Northeastern Records, 17 Cushing Hall, Northeastern University, Boston, Massachusetts 02115. Telephone: (617) 437-2826.*

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A L A R U M S A N D E X C U R S I O N S

Black clouds at midnight;
Deep thunder rolling.
The night has lost the moon . . .

. . . And now the owl sits in the hollow tree,
Bolder, neck sunk inside his body,
And stares; swivels his head; and stares.

• From the Sanskrit

Excerpts from poems 84 and 102 of *Poems from the Sanskrit*, translated by John Brough (London: Penguin Books, 1968), pp. 74, 79. Copyright © John Brough 1968. Reprinted and recorded/performed by permission of the translator and Penguin Books, Ltd.

Raum	Space
Zeit	Time
Raum	Space
Wegen	Because of
Regen	Rain
Richten	Aim
Raum	Space
Zeit	Time
Raum	Space
Dehnen	Stretch
Einen	One
Mehren	More
Raum	Space
Zeit	Time
Raum	Space
Kehren	Turning
Wehren	Fighting
Recken	Lifting
Raum	Space
Zeit	Time
Raum	Space
Ringen	Wrestling
Werfen	Throwing
Würgen	Strangling
Raum	Space
Zeit	Time
Raum	Space
Fallen	Falling
Sinken	Sinking
Stürzen	Plunging
Raum	Space
Zeit	Time
Raum	Space
Wirbeln	Drifting
Raum	Space
Zeit	Time
Raum	Space
Wirren	Chaos
Raum	Space
Zeit	Time
Raum	Space
Flirren	Flickering
Raum	Space
Zeit	Time
Raum	Space
Irren	Wandering
Nichts.	Nothing.

c'mon . . . keep going . . .
don't look back . . . keep
going . . . we'll make it . . .
we'll make it . . . keep going
. . . hurry . . . hurry . . . you
can't stop now . . . no . . . no,
don't look back . . . keep
running . . . c'mon . . . c'mon

• Joyce Mekeel

• August Stramm

"Urlod." From August Stramm, *Das Werk* (Wiesbaden: Limes Verlag, 1963), pp. 87–8. Translated by Joyce Mekeel

What
is
the
shape
of
hope?

• Joyce Mekeel

hate blows a bubble of despair into
hugeness world system universe and bang
—fear buries tomorrow under woe
and up comes yesterday . . . green and young

• e.e. cummings

From e.e. cummings, *Complete Poems 1913–1962* (New York: Harcourt Brace Jovanovich, 1972), p. 531. Copyright © e.e. cummings 1940; copyright renewed 1968 by Marion Morehouse Cummings Recorded and reprinted by permission of Harcourt Brace Jovanovich, Inc

when god decided to invent
everything he took one
breath bigger than a circustent
and everything began

when man determined to destroy
himself he picked the was
of shall and finding only why
smashed it into because

• e.e. cummings

From e.e. cummings, *Complete Poems 1913–1962* (New York: Harcourt Brace Jovanovich, 1972), p. 566. Copyright © e.e. cummings 1944; copyright renewed 1972 by Nancy T. Andrews. Recorded and reprinted by permission of Harcourt Brace Jovanovich, Inc

Trinano le cose un'estesa
monotonia di assenze . . .

Come una fronte stanca
È riapparsa la notte
Nel cavo d'una mano . . .

Il tempo è muto fra canneti
immoti . . .

Things weave a vast
monotony of absences . . .

Like a weary brow
Night returning
In the hollow of a hand . . .

. . . time is mute among
immobile reeds . . .

• Giuseppe Ungaretti

Excerpts from Giuseppe Ungaretti, *Life of a Man*, translated by Allen Mandelbaum (Milano: Arnoldo Mondadori Editore S.p.A., 1958), pp 42–3, 60–1, 108–9. Copyright © Arnold Mondadori Editore S.p.A. 1958 Reprinted by permission

Sur une branche morte
un corbeau perché . . .

La feuille . . .
doucement se pose,
caressant la pierre
tombale.

A crow perched on a dead
branch.

A leaf softly caresses the
tombstone.

[continued]

. . . Crépuscule sur les cèdres roses . . .	Twilight among the cedar roses.

• Japanese Haiku

Excerpts from *Haikai de Bashô et de ses Disciples*, translated by Kuni Matsuo and Steinilber-Oberlin, pp. 23, 62, 85. Collection Japonais Institut International de Coopération Intellectualle (Paris, 1936). English translation by Joyce Mekeel. Reprinted and translated by permission of UNESCO [successor to Japonais Institut International de Coopération Intellectuelle).

Dear friend.

I find you with Dusk—for Day is tired, and lays her antediluvian cheek to the Hill like a child.

Nature confides now—

. . . Since my Father's dying, everything sacred enlarged so—it was dim to own—When a few years old—I was taken to a Funeral which I now know was of peculiar distress, and the Clergyman asked "Is the Arm of the Lord shortened that it cannot save?"

He italicized the "cannot." I mistook the accent for a doubt of Immortality and not daring to ask, it besets me still, though we know that the mind of the Heart must live if it's [sic] clerical part do not. Would you explain it to me?

I was told you were once a Clergyman. It comforts an instinct if another have felt it too . . .

• Emily Dickinson

Excerpt of letter to T. W. Higginson, June 1877. From *The Letters of Emily Dickinson*, edited by Thomas H. Johnson (Cambridge: Harvard University Press, 1965), p. 583.

Nos sumus, quos cernitis, regis Tharsis et Arabam et Saba dona ferentes Christo, Regis, nato Domino, quem, stella deducente, adorare venimus.
Suscipe, Rex, aurum.
Tolle thus, tu vere Deus.
Mirram, signum sepulture.
Tu es Deus solus. Tibi laus, Tibi Gloria, Tibi gratiarum actio in saecula sempiterna.

piptōn douk oiden tod hup aphroni lumai.	And in man's insensate folly
toion gar epi knephas andri musos pepotai.	he sees not the dark cloud of
kai dnopheran tin akhlun kata dōmatos	pollution hovering round his house
audatai polustonos phatis.	while ghosts proclaim its doom.

• Aeschylus

Eumenides, 377–80. Translated by Joyce Mekeel.

Ō ponos eggenēs	Alas, alas, for the travail born in the race,
kai paramousos Atas haimatoessa plaga.	Alas for the harp of Ate, whose strings run blood,
iō duston apherta kēdē.	The beaten bosom, the grief too wild to bear.
iō duskatapauston algos.	The pain that gnaweth, and will not sink to sleep.

• Aeschylus

Choephoroe, 466–70. Translated by Gilbert Murry (London: Allen and Unwin, 1923). Reprinted by permission

[Instructions to the actress at this point are to convey the following in gibberish:

You have just seen or been involved in a major tragedy of some sort—the event is important for your audience in that only by understanding the nature of the event and its cause completely can they have a chance of avoiding the same thing happening to them—it is imperative that they understand and yet it becomes obvious that you are not getting through—you are pained, pleading, and frustrated.]

. . . Ō ponos . . . Atas . . . algos

. . . Dark shivering in the roots and leaves!
Sleepless forms come forth in gathering silence . . .

Voices out of stone . . . voices out of sleep . . .

. . . the ancient dead have escaped the circle and risen again and smile in a strange silence.

• George Seferis

Excerpted and adapted from George Seferis, *Collected Poems 1924–1955*, translated by Edmund Keeley and Philip Sherrard (Princeton: Princeton University Press, 1967) pp. 53, 69, 427. Copyright © Princeton University Press 1967 Excerpts reprinted by permission

[Caino]—pastore di lupi . . .	[Cain] . . . shepherd of . . . wolves . . .
Sei fatto a immagine del cuore . . .	In the image of the heart, you are fashioned . . .
Cambia il tempo, t'aggiri ombroso . . .	The hour alters, you rove shadowy . . .
Anima, non saprò mai calmarti?	Soul, will I never know to calm you? . . .
Memoria, memoria incessante,	Memory, incessant memory,
Le nuvole della tua polvere,	Your clouds of dust,
Non c'è vento che se le porti via?	Is there no wind to carry them away?

• Giuseppe Ungaretti

Excerpts from Giuseppi Ungaretti, *Life of a Man*, translated by Allen Mandelbaum (Milano: Arnoldo Mondadori Editore S.p.A., 1958), pp 82–3. Copyright © Arnoldo Mondadori Editore S.p.A. 1958. Reprinted by permission

For the soul if it is to know itself—it is into a soul that it must look . . .

Voices out of stone . . . Voices out of silence . . .

• George Seferis

Excerpted and adapted from George Seferis, *Collected Poems 1924–1955*, translated by Edmund Keeley and Philip Sherrard (Princeton: Princeton University Press, 1967), pp. 9, 69. Copyright © Princeton University Press 1967 Reprinted by permission

Tarda é la notte e senza vento.	Late is the night and without wind.

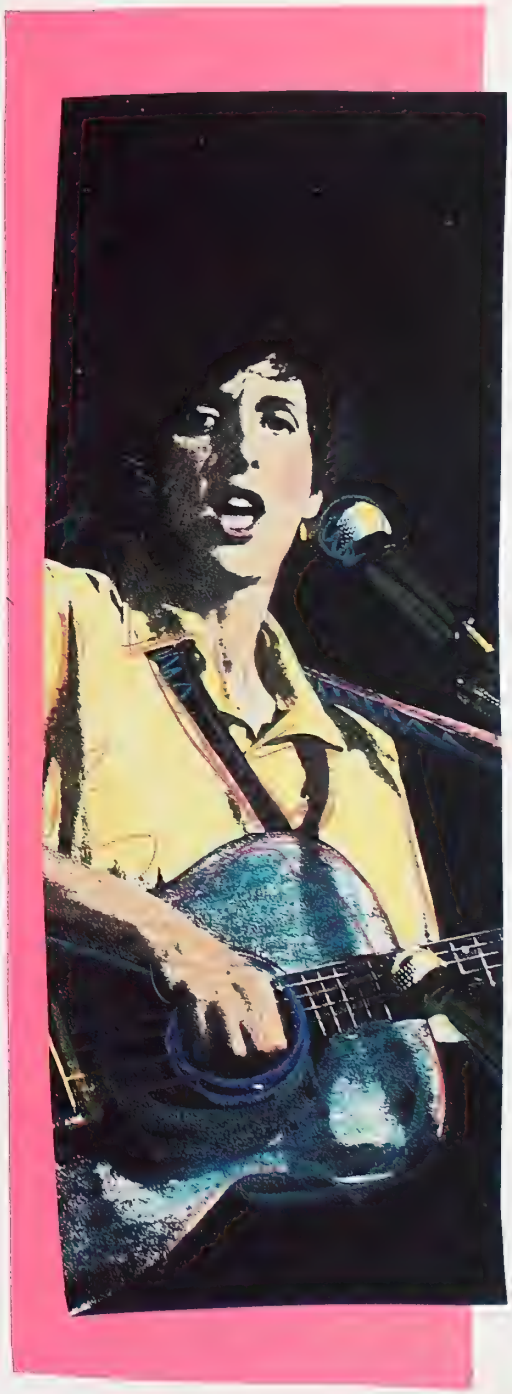
Tomorrow the soul sets sail.

• Joyce Mekeel

NORTHEASTERN RECORDS

ALIX DOBKIN AND FRIENDS

THESE WOMEN **NEVER BEEN BETTER**



SIDE ONE

1. NEVER BEEN BETTER
Vocal: Alix
Drums: Barbara Borden (aka: B.B. Lorenz)
Bass: Diane Lindsay
Guitar: Alix
DBX/DX7 synthesizer: Sue Fink
Soprano sax: Mary Fettig
Back-up vocal: Diane and Alix
Produced and arranged by Diane Lindsay and Sue Fink

2. PITFALLS OF TRUE LOVE
Vocal: Alix
OB/MIDI bass: Diane Lindsay
OB8/DX7 keyboards, computer sequencing: Sue Fink
DMX drum programming: Diane Lindsay and Sue Fink
Back-up vocals: Diane and Alix
Produced and arranged by Diane Lindsay and Sue Fink

3. SOME BOYS
Vocal: Alix
Bass: Debby Hastings
Guitars: Beverly Phillips
Synthesizer: Vivian Stoll
Produced and arranged by Carol MacDonald

4. BOY-GIRL RAP
Vocal: Alix
Bass: Debby Hastings
Guitars: Beverly Phillips
Back-up vocals: Carol MacDonald and Faith Fusillo
Synthesizer: Vivian Stoll
Produced and arranged by Carol MacDonald

5. THE WOMAN IN YOUR LIFE
Vocals: Alix
Bass: Debby Hastings
Guitars: Beverly Phillips
Synthesizer: Vivian Stoll
Acoustic piano and organ: Margo Lewis
Produced and arranged by Carol MacDonald

Executive Producer: Alix Dobkin.

"The Woman In Your Life", "Some Boys" and "Boy-Girl Rap" produced and arranged by Carol MacDonald.

"Never Been Better" and "Pitfalls Of True Love" produced and arranged by Diane Lindsay and Sue Fink.
"These Women" arranged by Diane Lindsay and Renée Harcourt.

"Big Girls"; "Crazy Dance"; "Dortn, Dortn"; "100 Easy Ways"; "Best Friends" and "These Women" produced and mixed by Karen Kane and Alix Dobkin; engineered by Karen Kane. Assistant engineers: Lynda Stephens and Myrna Johnston at Newbury Sound, Boston, Massachusetts.

"The Women In Your Life", "Some Boys" and "Boy-Girl Rap" engineered by Bart Adams; mixed by Carol MacDonald at Brielle Studios, New York City.

"Never Been Better" and "Pitfalls of True Love" engineered by Woody Simmons; mixed by Sue Fink , Diane Lindsay and Woody Simmons at Dave Wellhausen Studios, San Francisco, California.

Bass, lead and partial backup vocals for "These Women" recorded by Carla Frederick at Left Coast Studios, Los Angeles, California.

Mastered by Gladys Hopkowitz at Sound Technique, New York City.

Jacket Design: Rita Dubas ©1986.
Photos: front cover L-R: family snapshot, Liza Cowan, Cyndee Sharpe.
Back cover: Helayne Seidman.

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Stereo 33⅓ rpm Women's Wax Works A005

SIDE TWO

1. BIG GIRLS
Vocal, guitar: Alix
Lead electric guitar: Shelley Jennings

2. CRAZY DANCE
Vocal, guitar: Alix
Congas: Debbie Fier

3. DORTN, DORTN
Vocal, guitar: Alix

4. I HATE MEN /
100 EASY WAYS TO LOSE A MAN
Vocal, guitar: Alix

5. BEST FRIENDS
Vocal, guitar: Alix
Back-up vocals: Debbie Fier, Lucie Blue Tremblay, Elizabeth Fides

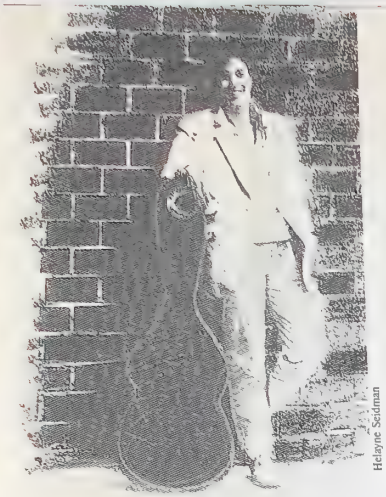
6. THESE WOMEN
Vocal, guitar: Alix
Bass: Diane Lindsay
Lead guitar: Renée Harcourt
Back-up vocals:
Debbie Fier (courtesy of Freedom's Music)
Lucie Blue Tremblay (Courtesy of Olivia Records)
Renée Harcourt, Diane Lindsay (courtesy of Cityscape Records)

All songs ©Alix Dobkin except:
"I Hate Men", written by Cole Porter; "100 Easy Ways", lyrics by Betty Comden and Adolph Green, music by Leonard Bernstein, and "Dortn, Dortn"; traditional Yiddish folksong.

Music for "Boy-Girl Rap" by Carol MacDonald

Side two: Alix's vocal and guitar tracks recorded in Boston before a select and LIVE studio audience on June 24, 1986.

Jacket printed in Canada



Helayne Seidman

SIDE ONE

The arrangements on side one represent a departure from my usual folk format. The purpose was to work with splendid rock musicians in order to expand and update my music. I want to accomodate current pop tastes and reach outside the boundaries of folk, into the mainstream as much as possible.

1. NEVER BEEN BETTER

How to maintain a deep, passionate, steady love with one partner and a single life, too. Or, put another way: How to exercise basic autonomy within the comforting confines of a "couple". At this point it's more of an ideal than a reality in my own life, but whether or not I manage to pull it off, it's always an ideal worth working for.

2. PITFALLS OF TRUE LOVE
(See: NEVER BEEN BETTER)

3. SOME BOYS

Women's (Lesbians') anger and/or indifference to men is instantly and inevitably reduced to "Man-Hating" by the unenlightened. But what is the nature of "hatred"? How does it express itself and who REALLY "hates" who? This song is about that which is universally known but hardly ever named.

4. BOY-GIRL RAP

A step-by-step progression in rap monologue (legitimate sucessor to Talking Blues and premier vehicle for social commentary) designed to aid in the destruction of "civilization" as we know it. Music by Carol MacDonald.

5. THE WOMAN IN YOUR LIFE

A new treatment by Carol MacDonald of perhaps my most well known song, first recorded in 1973 on "Lavender Jane Loves Women". For me the Bottom Line of Feminism is that we are each our own final authority.
Thanks to Janis for suggesting that I re-record this tune.

SIDE TWO

1. BIG GIRLS

The relatively new and incessant anti-fat campaigns relentlessly waged against women try to shame us into disliking our own flesh; and "making over" our unique bodies into unhealthy, impossible, prescribed "norms". The fact is that being over "normal" adds years to our lives. Moreover, the obsession with thinness in women cautions us not to take up space.

Radical Feminists, as usual, lead the creative field with their analysis of this (and most other) social issue. I would refer you to the words of those scholars and thinkers out there on the cutting edge, and especially to Kim Chernin's revolutionary work.

This song offers no deep analysis. I just want to encourage women to take up space, whether they are big or not.

2. CRAZY DANCE

We hold powerful attachments to others in our communities. What they do affects our sense of identity in a big way. When what they do is consistent with our belief systems and values we are validated and empowered. As we include these others in our personal self awareness we expand our sense of identity.

But what if they do something we don't understand, like or approve of ? We are challenged to extend our personal awareness, belief systems and cherished values into uncomfortable territory. Tricky.

I prefer a philosophical response myself. After living with unpredictable turns of events and seemingly inexplicable behavior (mine and others') for over 45 years I've learned to appreciate the "long view" featured in this tune.

3. DORTN, DORTN

Somehow it's taken me five albums to record a Yiddish song. This is one I learned as a teenager, deeply involved in progressive Jewish culture and politics. I love to sing it with Pop and Aunt Rose. We all cry. It's a song of separation, typical in our history. Jews were systematically expelled from various European countries over thousands of years. In 1492 the Jews were expelled from Spain and their property used in part to help finance Columbus' voyage of "discovery".

The Catholic Church found financing in much the same way: by stealing the worldly possessions of nine to twelve million women destroyed during the "Burning Times".

4. I HATE MEN
100 EASY WAYS TO LOSE A MAN

Actually, I myself don't hate men. What I hate is much of their behavior and no, I didn't write either of these songs, nor have I changed any lyrics. The chorus of "I Hate Men" was penned by Cole Porter and appears in the wonderful, if occasionally woman-hating score of "Kiss Me Kate", a favorite of my teenage years.

100 EASY WAYS was prompted (I hear) and performed by the late, great, Rosalind Russell from the often brilliant score of "Wonderful Town". Lyrics by Betty Comden and Adolph Green, music by Leonard Bernstein.

5. BEST FRIENDS

For years Adrian and Rebecca, her "VBFF" (Very Best Friend Forever) suggested then nagged me to write a song about them, "about best friends". So when I became VBFF with Pat Confrey in 1983, I wrote this tune. She was as close and important to me as any lover and I felt as passionately devoted to her as to any lover. I made sure to take good care of our relationship because a good best friend is worth every bit as much to me as a lover.

6. THESE WOMEN (move through my life)

Some true-life adventure stories about women who have come into and gone out of my life during the recent past.

Long-term relationships are not the only encounters arousing life altering resonance or passion. I had recently been moved by Lisa Alther's "Other Women" to appreciate the precarious nature of so many significant connections profoundly affecting the course of our lives. But it wasn't until this song was well underway that I became conscious of the thread connecting the seemingly superficial to the obviously involving episodes described here.

Even in our closest associations, as the death of my dearest friend, Pat, pointedly testifies, there are no guarantees of permanence. The two years of our friendship were like a precious gift, as were the three other encounters related in this song.

XX's to: Janis, Gail, Julie D, Liza, Judy O, Bonnie, Queenie, Candace M, Sue K, Carol C, Anne, Alma, Julie W, Jill, Judy M, Judy K, Morgan, Retts, Janne, R. Jaye, Liz, Laurie, Sue, the WILD Women (Women's Independent Label Distributors). and my other colleagues in our industry along with the audience of women who have sustained me for more than a dozen years, and everyone whose belief, support and encouragement helped bring this album about.

Special thanks to Pop for who he is and who he's helped me to be. And to Mom who we miss.

This album is dedicated to niece Allison, and daughter Adrian, my pride and joy...and to every brave and beautiful woman who loves women and is making our planet safer and more liveable. Thank you.

It has been a thrill and an honor to work with everyone on this project.
Special thanks, hugs and kisses to Sue, Diane, Carol, Deb, Vivian, Beverly, Margo, Renée, Debbie, Lucie, Shelley, Woody, Bart, Karen, Elizabeth, Myrna, Lynda, Gladys and Maida.

You may tape this album for your friends. It is important to spread our culture around, but PLEASE CONSIDER that this practice deprives artists and labels of essential income.

My priority is to get the music out. You be your own final authority. Thanx.

XX

NEVER BEEN BETTER
© 1985 Alix Dobkin

I've never been better
I've never had more fun
I've never worked harder
With anyone

Struggled through the honeymoon
It was all new to me
I had to let you go so soon
It wasn't easy, believe me

I want to do it right this time
Stay out of trouble
Not get caught from behind
'Cause I could lose myself with you
And repeat love's mistakes
Just like I used to

But I love our freedom
Our independence
I'd love to couple up with you
But it might cost us too much

So I've been patient and mature
Practicing restraint (it goes against my grain)
But instant satisfaction
My middle name

But what a good match, woman
You're givin' me quite a run
Well, go ahead and turn on your power
To the maximum (just let it come)

'Cause I want to have it all this time
Stickin' to the truth and not
Caught by surprise
I want to shine like the light
Of discovery
And maybe I can have you
Just where you want me.

Me, I've never been better
Never had so much fun
Never worked harder
Gone deeper
Never been so thrilled
With anyone

PITFALLS OF TRUE LOVE
© 1985 Alix Dobkin

Love, love, love
Do you mean romantic ?
You say, "Love"
Do you take me for granted?
Do you love me like beautiful art
Like good conversation?
Do you love me like your good old shoes
Like your favorite possessions?
It's a losing situation

True love and seventy-five cents
Is gonna get me
On the subway
True love and a couple of meals a day
Is gonna keep my hunger away

True love, true love
True, true love
True love, true love
True, true, true

Love, love, love
Now let's get specific
When you say, "love"
Do I have to be perfect?
Do you love me so I get set-up
And I disappoint you?
And then I fail to meet your expectations
It's a losing situation

True love and seventy-five cents

Love love love
What are we saying?
We say, "Love"
What is the meaning?
Well some of the worst crime and abuse
Of all kinds, honey
Comes disguised as ..(yes)
Committed for...(yes)
In the name of

True love, true love

Love, love, love
A woman's desire
It's what I've got
It's what I aspire
But do I love you: to be incomplete
Without someone
Do I love you inseparably
Dependent on
Any woman who isn't me?

True love and seventy-five cents

SOME BOYS
© 1983 Alix Dobkin

Only one
Maybe there's no harm done
But more than two
Like as not they're out to get you
The more there are, the more they want
The more they take
The more they hate you

You may say "love"
You may say, "romance", "desire"
But power says
just make sure you give him pleasure
The more you give, the more they need
The more they take
The more they hate you

Everyday
Worlds of devastation
Is nothing safe
From their coercion, their erections
The more they rape and penetrate
The more you ache
The more they hate you

I'm sick and tired of
Violence and cruel ways
Don't you just hate
Living with these damned outrages
The more they spoil, the more they steal
The more they take
The more they hate you

BOY-GIRL RAP
© 1985 Alix Dobkin

Growin' up female in the USA
Got to act like, look like TV, oh baby, go
Buy those products. Take your money out and spend it 'cause
If it doesn't feel right you just pretend it does

Get yourself on a diet, take it down to the bone
New shampoo? Try it! Eyeliner, cologne, there's
So much to make over, so much to hide if you want
To look good like advertising decides
They'll tell you who to be. They'll tell you what to do

Got to drive men wild with feminine ways
Got to keep them, please them, sing their praise
Got to be careful not to make them angry
O
Brutal, brutal, oooh! Fatal, fatal, yeah!

It's a sorry situation, a pitiful state
What a good woman settles for to be straight
She wants a strong man, a sweet man, she wants a good time
She wants to be beloved, wants to feel divine
She wants to get emotional, she wants to get hot
She wants to get the kind of love her best girlfriend's got
But does she know it? Noooooooo
So she keeps on lookin', she keeps on tryin'
He's a hard, hard sell and she's buy, buy, buyin'. It's
A damned shame. A goddamned shame.

All the top tunes tell us we need guys
We're nowhere without them they emphasize, all the
TV, movies, books and magazines, they
Give us the same old dance, the same old routines
It's boy-girl—boy-girl sure gets tedious
Heavy-handed, hetero harangue from the media's
tryin' to convince us a woman needs a man, and
They go on and on about it ad nausaem
They con us, bully us, guilt-trip, lie
They ignore us, ridicule, trivialize us
Why boys? What's the story? What's the REAL story?

Are you running scared? Afraid we'll find
That our love for each other leaves you behind?
In a man's world where man is king, a
Woman-loving-woman is a dangerous thing
There's no such thing as girl meets girl
For true romance in a man's world There's no such thing, and
I don't want to hear about it
(Don't write it
Don't sing it
Don't think it
Don't say it)
It just doesn't happen. I'll pretend you never said that

This shaky heterosexual state that
Gives men the edge when they've got to relate
They got a big ego, they got a big stick
They're named Big Harry, Big Tom, Big Dick
Big Ronald Big Mikhail Big Maggie Thatcher
Pretty depressing

Something's bad wrong but it won't last long
Men can behave and men can be okay
When men start doing what women say
Will it come to pass? Yes, yes
Because the time has come as it's meant to be
That women love women.
Radically
Women love women seriously. Seriously

THE WOMAN IN YOUR LIFE
© 1983 Alix Dobkin

The woman in your life
Will do what she must do
To comfort you, and calm you down, and
Let you rest, now
The woman in your life
She can rest so easily
She knows everything you do because
The woman in your life is you

The woman in your life
Knows simply what is true
She knows the simple way to touch, to
Make you whole, now
The woman in your life
She can touch so easily
She knows everything you do, because
The woman in your life is you

And who knows more about your story
About your struggles in the world
And who cares more to bless your
Weary shoulders, than

The woman in your life
She's trying to come through
A woman's voice with messages of
Woman's feelings
The woman in your life
She can feel so easily
She knows everything you do because

The woman in your life is you,
And who is sure to give you courage
And who will surely make you strong
And who will bear all the joy that's
coming to you, if not

The woman in your life
She's someone to pursue
She's patient and she's waiting and she'll
Take you home now
The woman in your life
She can wait so easily
She knows everything you do because
The woman in your life
The woman in your life
The woman in your life is you

CRAZY DANCE
© 1983 Alix Dobkin

One step forward, two steps back
Seems like a crazy dance to do
One step forward, two steps back
Hard times to live through, it's time to
Hold on to the long view

When you get stuck
Back up
It can't last forever
Sometimes it takes a mistake to learn how
To do a new thing better

Remember that woman from way back when
She was a radical, man-hating Lesbian
Crew cut hair, mean and righteous
More pure, correct, hard-line than I was
Lately I hear she's reborn, yeah
Living with a boy in California
Too hard I guess
This must be part of a process

One step forward

Exciting to discover we
Have power in our sexuality
Red hot lovers Sweet as cream
Some are seasoned and some are green
Some get sex and power intensely
Confused and tied to violence
Bad news unless
It's just one part of a process

One step forward

I knew those Dykes when they were being
Lovers and partners and everything
Blending energy and skills
They accomplished miracles
Ugly breakup. Last report
Had them in the Courts of the Law
What a big mess
This must be part of a process

One step forward

BIG GIRLS
© 1983 Alix Dobkin

Big girls
Why am I so crazy over big girls?
Sizes galore in the women's world
I love them all even when they're small like me
I appreciate variety
But where's my high score?
Who do I come running for?
It's the big ones

More than forty years
Pulling the threads together
I begin to see the outline of a life's design
And it's been unforseen
And there's no guaranteeing
But there seems to be a trend I'm comprehending

Beaming brown-eyed Liza
Dreamy blue-eyed Denslow
I expect to face a neck embracing
Either one of them, though
Together we fit
Like pearl into knit
I admit I go in for those
Big girls

(Who finds my door open wide?)
(My heart says, "sure it's a big one.")

Six weeks on the road
I come back home to find
My baby daughter is a little taller than me
She wears a shoe size nine
And this teenager knows
That she fits her mother's clothes, now
As ever on she grows into a
Big girl

(Where's my soft core! Who do I go
Bananas for! Its a big one.)

I HATE MEN*
Cole Porter
100 EASY WAYS TO LOSE A MAN**
Betty Comden Adolph Green & Leonard Bernstein

I hate men
I can't abide 'em even now and then
Than ever marry one of them I'd rest a virgin rather
For husbands are a boring lot and only give you bother
Of course I'm awfully glad that mother deigned to marry father
Still, I hate men

The first way to lose a man:
You've met a charming fellow and you're out for a spin
The motor fails and he just wears a helpless grin
Don't bat your eyes and say, "What a romantic spot we're in"
Just reach out, crawl under the car and
Fix it in two seconds flat with a bobby pin

That's a fine way to lose a man

He takes you to a baseball game, you sit knee to knee
He says, "The next man up at bat will bunt, you'll see"
Don't say, "Oh, what's a bunt? This game's too hard for little me"
Say, "Bunt, are you nuts? With one out, two men on base, and a
Left-handed batter coming up he'll walk right into a triple play
The same as in the fifth game of the world series in 1923"

That's a swell way to lose a man
A dandy way to lose a man
Just throw your knowledge in his face
He'll never try for second base (98 ways to go)

The third way to lose a man
The lifeguard at the beach that all the girlies adore
Swims bravely out to save you through the ocean's roar
Don't say, "Oh, thanks, I would have drowned,
in just one second more"
Just duck his head under, yell,"Last one in's a rotten egg
And race him back to shore

That's a good way to lose a man

You've found the perfect mate, and it's been love from the start
He whispers, "you're the one to who I give my heart"
Don't say, "I love you too, my dear, let's never, never part"
Justs say, I m afraid you've made a grammatical error. It isn't
To WHO I give my heart, it's to WHOM I give my heart. You see
With the preposition "to", "WHO" becomes the indirect object,
Which makes the use of "WHOM" absolutely imperative...I can
Prove to you with this very simple chart

That's a fine way to lose a man
A splendid way to lose a man
Just be as well informed as he
You'll never hear, "Oh Promise Me"
Just show him where his grammar errs
Then mark your towels:"Hers & Hers
Yes, girls, you too can lose your man if you
will use Ruth Sherwood's plan
100 easy ways to lose a man

*From the score of "Kiss Me Kate" starring Katherine Grayson
**From the score of "Wonderful Town" starring Rosalind Russell

DORTN, DORTN IBERN VASSERL
(Traditional Yiddish Love Song)

Dortn, dortn ibern vasserl
Oy, dortn, dortn ibern brik
Fartribn hostu mich in di vaytene lender
Un benken, benk ich noch dir tsurik

Oy, dayne oygelech, vi di shvartse kershelech
Un dayne lipelech vi rozeve papir
Un dayne fingerlech, vi tint un vi feder
Oy, shraybn zolstu ofte briv tsu mir

There, across the water
Oh there, across the bridge
I am driven into distant lands
And I yearn to be with you again

Oh, Your little eyes like little black cherries
And your little lips like pink crepe paper*
And your little finger, like ink and a quill
Oh, write to me with them from afar

*Refers to a type of cosmetic women used in Eastern Europe during the last century: dampening crepe like paper and blotting their lips on it

BEST FRIENDS
© 1984 Alix Dobkin

Best friends carry each other through hard times
Close as we come to lovers or friends
Or others we can depend on a best friend
Tell me, who has proven true
Time and again? You know who
Everybody needs a best friend

Adrian, Rebecca dreaming their dreams together
A friendly, tender shoulder to cry upon
And open arms to cheer each other
They're sure, they're strong
They belong together
They are best friends

Finding what it takes
To keep my stride
Can be lonely, can I be satisfied
I know we're born alone, die alone
Learn to be alive alone
That's how it goes. Even so, now and then

When I'm blue and life's rough edges show right
through me
What can I do to smooth them
A thing or two
A certain song, a special, close, dear, best friend
Makes me feel strong to belong together
With my best friend

THESE WOMEN (move through my life)
© 1984 Alix Dobkin

I want to flow in the streams of consciousness
Row across rivers of lonliness
Steer clear of the rocks. I want to
Dive for pearls
In folds of glistening tides
I want to roll on the high seas, ride
The passions of our lives

Flight from LA
Arrivals searching eyes for someone
But not that one
I watch and fantasize , she looks good
Looks my age
So self contained
She gives me strength
These women move through my life

Tennis is her claim to fame She's got
Cute curls, a good stride A bit too thin
Why do I thrill to hear her small cry
Each time she serves?
What a dish!
I can wish
When women move through my life
These women move through my life

Breakfast at "Duey's" *
Two years best friends and then she died
She was quite outrageous
Everyday I wish she'd be sitting across the table
Drinking tea
She loved me
As she moved through my life
These women move through my life

She's at the toll booth
Takes my money, hands me my receipt
Our eyes meet
Suddenly we have made each other more real
We just have to smile
It's the force of life
These women bring to my life
These women move through my life

*Woodstock restaurant

Made in Canada

ASTRO Records
STEREO ALP 226
ANGEL LUIS GARCIA
(El Profesor que Canta)
Yo no quiero tu Amor
YO NO QUIERO TU AMOR
NOS TENEMOS QUE DEJAR
DESPRECIO SE PAGA CON DESPRECIO
ESTAN MURMURANDO
LA CARTA FATAL
PURA FANTASIA
EL CABALLO ENAMORADO
ME CASO CON ELLA
SIN TI ESTOY ARREGLADO
AUNQUE LA GENTE CRITIQUE
POR QUE ROBE
QUE MALA SUERTE

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SIN TI ESTOY ARREGLADO
AUNQUE LA GENTE CRITIQUE
POR QUE ROBE
QUE MALA SUERTE

STEREO

SRLP 8066
PORTUGUESE VOCAL

MUSIC OF MANY LANDS
REQUEST RECORDS, INC.
THE FINEST IN HI FIDELITY

REQUESTS FROM PORTUGAL
ÊXITOS DE PORTUGAL

TRIO ODEMIRA

RECORDED IN PORTUGAL

RLP 8066

REQUESTS FROM PORTUGAL

RLP 8066

SIDE 1	TIME
1. **BAILINHO DA MADEIRA (Dance Of Madeira)** Let us dance the Bailinho da Madeira . . . Madeira is a garden with no rival in the world, it is the daughter of Portugal!	2:50
2. **KANIMAMBO (Thank You In The Language Of The Mozambique Natives)** Praising the gentle way the natives of Portuguese East Africa express their thanks.	2.43
3. **PASSARADA (Crowd Of Birds)** Song of the Lower Alentejo province in southern Portugal. The names of the birds are frequently mentioned in the sweet-sounding arrangement of the song.	2:08
4. **CANÇÃO DA BEIRA BAIXA (Song Of The Beira Baixa)** Popular in the Lower Beira province in central-eastern Portugal. When I was an infant and could hardly open my eyes, I opened them to see you!	1:50
5. **CACHOPA DO MINHO (Lass Of The Minho)** Song of the Minho province in northern Portugal, where the girls dance in their colorful slippers. Lass of the Minho, leave your village and come to Lisbon to show how your slippers can dance!	1:58
6. **SOB O CÉU DO ALENTEJO (Under The Alentejo Sky)** Song of the upper Alentejo province in south-eastern Portugal. Someday I will return. I will give you a kiss, Mary, which will make the sun blush.	2:08

SIDE 2	TIME
1. **VIRA DO MINHO (Girls, Let Us Dance The Vira)** Song of the Minho. Vira is the most famous dance of this colorful province. Now its my turn to spin around.	1:40
2. **FECHA OS OLHOS DE MANSINHO (Close Your Eyes Gently)** Song of Coimbra, the 13th century university city. Life with closed eyes is less painful to live!	2:38
3. **SETE SAIAS (Seven Petticoats)** Song of the Minho province. When you dance the boys pray for you to fall, so they can count your seven petticoats.	1:21
4. **CHAPEU PRETO (Black Hat)** Song of the Beira Baixa province. What a beautiful black hat! What a beautiful girl to be my father's daughter-in-law.	2:27
5. **BATE O PÉ (Dance Of The Villains)** Song of Madeira island. Dance, Dance . . . three steps to the right . . . and three steps to the other side in the dust of the road.	2:00
6. **SERRA D'ARGA (D'Arga Mountain)** Coimbra Fado. Young lady with a black scarf, who died? Your father or your mother? I would gladly die for you.	2:00

The year 1955 marked the appearance of the "TRIO ODEMIRA" on Radio and Television and the first records that brought them public recognition. It did not take long for the trio, consisting of the brothers Carlos and Julio Costa playing the Spanish guitar and José Ribeira, an expert with the Cavaquinho, the little guitar, to be cited for their authentic performances of Portuguese folk lore.

Known throughout Europe and the Middle East the trio has traveled as far as Turkey and Israel and to most of the countries on the continent of Africa. The group has also been chosen by the Portuguese government as part of a mission to Japan to demonstrate the musical heritage of Portugal.

In this LP, recorded exclusively for REQUEST RECORDS, the trio is accompanied by the two Spanish guitars and the Cavaquinho of the individual members. We feel sure that you will enjoy the original arrangements and the rare musical charm of this first international recording by the "TRIO ODEMIRA."

O ano de 1955 foi assinalado pela apresentação ao público do "TRIO ODEMIRA" através da Rádio e Televisão. Foi também o ano que os seus primeiros discos tiveram a aclamação do público. Após este sucesso não passou muito tempo que ao trio, composto pelos irmãos Carlos e Júlio Costa, que tocam viola, e José Ribeiro, exímio no cavaquinho, fossem feitas a mais elogiosas referências pelas suas interpretações do autêntico folclore português.

O TRIO ODEMIRA tem actuado quase em toda a Europa e em alguns países do Próximo Oriente, ùltimamente na Turquia e Israel, e na maioria dos países do continente africano. O seu valor artístico averbou-lhe a honra de ser escolhido pelo Govêrno português para em missão artística se deslocar ao Japão afim de neste país do Oriente propagar a música típica de Portugal.

Neste "LP," exclusivamente gravado para Request Records, o TRIO ODEMIRA faz-se ouvir no seu conjunto de duas violas e um cavaquinho tocados pelos seus três executantes. Estamos certos que os arranjos originais e o raro encanto musical dos trechos que encerra esta primeira gravação internacional do TRIO ODEMIRA, serão do agrado de todos.

Request Records are mastered at only leading Sound Studios that employ a Scully recording lathe, with a Westrex 3C stereo feedback cutter head, driven by two specially designed Whittier stereo cutting amplifiers, with a 250-watt peak capacity in either channel. RIAA equalization cover. RIAA playback equalization should be used for this record in order to realize ultimate performance capabilities. Beware the blunted stylus. It will permanently damage this fine recording.

The best in authentic Portuguese records!
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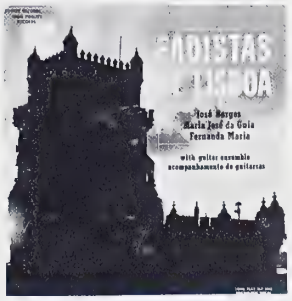
O melhor que ha em autênticos discos portugueses!
Lindos albuns com capas em multicolor!
Elogiados pelos criticos!

RLP 8046 SONGS OF PORTUGAL

RLP 8047 FERNANDA MARIA—THE QUEEN OF FADO



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CURTIN IN CANADA

CURTIN IN
CONCERT
CC-1-8-35

15
TREMENDOUS
LIVE
SONGS

THE GOLDEN VOICE OF
JIM "E" CURTIN FAN CLUB
PRES: RUTH McALONAN
303 W. 3rd AVE.
BARRINGTON GARDENS, N.J. 08007
PHONE - 1 (609) - 547-4188

CURTIN IN CANADA

Producer of Project:
JIM "E" CURTIN
Recorded by:
ROB RUSSEN
Editing by:
DAVE KENNY
Photography by:
C. M. CIRILLO

CURTIN IN CONCERT
CC-1-8-35
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CURTIN/CONDO
CORPORATION

SIDE ONE
1. THAT'S ALL RIGHT
2. RAISED ON ROCK
3. ARE YOU LONESOME TONIGHT
4. IT'S NOW OR NEVER
5. LORD YOU GAVE ME A MOUNTAIN
6. HOUND DOG (BLUES)
7. LOVE ME
8. MYSTERY TRAIN/TIGER MAN
(TIME 22:00)

This is the first and only time Jim "E" Curtin toured out of the United States of America. During his stay in Canada, Jim "E" Curtin did 17 shows. He was received with amazing response by the Canadian audiences, with continuous standing ovations.

Jim "E" Curtin's appearances were in New Brunswick and Nova Scotia. Here are 15 songs taken from various shows in both provinces. Jim "E" Curtin wishes to express his gratitude to all the people, and fans in the beautiful country of Canada.

Jim "E" Curtin won the big El Contest of 500 contestants coast to coast and was sent on tour to Canada as the big EL. He is now back with his original show called "CURTIN IN CONCERT."

RECORDED LIVE
ON STAGE IN CANADA
AUGUST 1980

Dedication to:
THE PRESLEY FAMILY
GLADYS (1958)
ELVIS (1977)
VERNON (1979)
MINNIE (1980)

SIDE TWO
1. EARLY MORNIN' RAIN
2. BIG BOSS MAN (BLUES)
3. THE WONDER OF YOU
4. JOHNNY B. GOODE
5. AN AMERICAN TRILOGY
6. BURNING LOVE
7. CAN'T HELP FALLING IN LOVE
(TIME 19:00)

Special Thanks to:
TONY CONDO (Manager)
ROB RUSSEN (Producer)
T.C.B. (Band)
and all my Canadian Fans.

CURTIN IN CONCERT
CC-1-8-35

Warning: Unauthorized reproduction of this recording forbidden by federal laws subject to criminal prosecution.

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3183

MARIO DEL MONACO

Sings Highlights from

OTELLO *(VERDI)*

featuring: Irene Archipova
Alexeiev Ivanov - Nikolai Timocheko
Orchestra & Chorus of the
Bolshoi Theatre, Moscow
Conductor: Alexander Melik-Pamaiev

(Live Recording)

ELECTRONICALLY ENHANCED FOR STEREO EFFECT

3183

Giuseppe Verdi's setting of Shakespeare's *Otello*, completed in 1887, is probably one of the most noble and powerful works of the entire Italian opera repertoire. It is a work of Verdi's fully matured genius, and benefits from the cooperation of Arrigo Boïto, whose excellent libretto overshadows even his own operatic efforts, notably *Mefistofele*.

The action of "Otello" takes place in a seaport in Cyprus, towards the end of the 15th century. Otello, a Moorish general in the Venetian army, is governor of the island. The opera opens with Otello's return, in the midst of a raging storm, from sailing against and defeating the Turkish fleet. Roderigo is in love with Otello's wife Desdemona, and confides in Iago. Iago hates Otello because he was passed over in favor of Cassio, now promoted to adjutant of Otello. Iago pledges his help to Roderigo in planning to destroy Otello's marriage. He gets Cassio drunk and causes him to neglect his duty. Otello dismisses Cassio from his service. Iago's next step is to pretend to Cassio that he will help him to regain his post. To this end he recommends that Cassio enlist Desdemona's help. While she is walking in the garden with her maid Emilia, Cassio goes up to her. Meanwhile, Iago had gone to see Otello and implied that Desdemona and Cassio are lovers. The jealous Moor watches them from the wall. His suspicions are futher aroused when Desdemona later begs him to forgive Cassio, and he flies into a rage. Iago steals Desdemona's handkerchief and puts it in Cassio's pocket, telling Otello he has seen it in Cassio's hands. Otello accuses Desdemona to her face of being Cassio's lover. She denies it, of course, and begs that Cassio be summoned to support her. Otello tells her Cassio is dead, whereupon she weeps. Now Otello can no longer restrain himself, and he strangles his wife. Emilia then enters and reveals the truth of Iago's plot, and the opera ends with Otello, realizing the enormity of his crime, kills himself.

Our first selection is the great love duet "Già nella notte" from the end of Act I. In Act II, scene 3, Iago is heard planting the seed of suspicion in Otello's mind, as they watch Desdemona in the garden, surrounded by women, children and sailors offering her flowers and gifts. Scene 5 from the same act culminates in the famous Oath Duet. Otello is now convinced that Desdemona is unfaithful and swears revenge. Iago joins him in this pledge.

Act II opens in the great hall of the castle. Iago has set the scene (with Otello watching unseen) wherein Cassio will unwittingly implicate himself as Desdemona's lover.

In the final scenes (3 and 4) of the fourth act, Otello has entered Desdemona's chamber and once more accuses her of loving Cassio. Her tearful denials infuriate him all the more and he kills her. Her maid Emilia enters and reveals Iago's infernal scheme, and this is further substantiated by Cassio and Iago, who attempts to escape once he is unmasked. The opera with Otello's great aria "Niun mi tema." Realizing his terrible mistake, the Moor draws a dagger and stabs himself. Dying, he kisses Desdemona for the last time, as the music recalls the love duet from the first act.

MARIO DEL MONACO

Sings Highlights from

OTELLO *(VERDI)*

featuring: Irene Archipova
Alexeiev Ivanov - Nikolai Timocheko
Orchestra & Chorus of the
Bolshoi Theatre, Moscow
Conductor: Alexander Melik-Pamaiev

(Live Recording)

Mario Del Monaco was born in 1915. He is one of those rarities in opera today—an entirely self taught artist. Girted with a ringing, heroic tenor voice, he fulfilled his ambition of becoming an opera star largely by studying innumerable scores and listening to performances and records. His professional career, launched in Milan, was interrupted by the war. At war's end he soon emerged as one of the brightest stars in the Italian operatic firmament. Engagements at La Scala in Milan and South American tours were soon followed by an invitation to join the Metropolitan Opera in New York in 1951. Prior to that he sang with the San Francisco Opera Company, and theerafter alternated between these centers. His reportoire is vast and not limited to Italian alone. The role of Otello *is one that is especially identified with Del Monaco. Besides this recording for Everest Records, Del Monaco has recorded extensively with London Records.*

In 1965, Mario Del Monaco was invited by the Russian Government to perform his famous role of Otello *with the soloists, chorus and orchestra of Moscow's celebrated Bolshoi Theatre. He combined this trip with serving as a member of the jury of the Tchaikovsky International Competition. This live recording was made by the Russian Radio Network at that time and is one of a very special series, including also Bizet's* Carmen *and Leoncavallo's* Pagliacci.

This album is available in Monaural-6183 and Stereo-3183

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EMI Angel

HMV Concert Classics

SIR THOMAS BEECHAM

SIBELIUS
Symphony No. 7
Tapiola
The Oceanides

Royal Philharmonic Orchestra

File under CLASSICAL: Symphonies

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Sir Thomas Beecham, Bart., C.H.
Sibelius
Symphony No. 7
Tapiola * The Oceanides
Royal Philharmonic Orchestra

HMV Concert Classics

Sibelius
Side One
Symphony No. 7 in C, Op. 105

Side Two
band 1: **Tone Poem 'The Oceanides', Op. 73**
band 2: **Symphonic Poem 'Tapiola', Op. 112**

Sibelius completed his Seventh Symphony in 1924. The different parts of this work form a unified whole, and the master at first thought of calling it *Fantasia Sinfonica* but then abandoned this name in favour of the title of 'symphony', which undoubtedly in this case was altogether justified. The work consists of a single great movement, which can be divided into four clearly distinguishable parts. The first is a slow introduction; this is followed by a part in fairly fast tempo; then comes a kind of scherzo, and ultimately a broad finale built on monumental lines.

After a rising scale passage for strings in the introduction, with syncopated trailing double basses, a harmonic background for the first subject is carried by the flutes. Several expressive motifs in the strings and woodwinds complete the picture, followed by a broad and quiet passage for strings that corresponds to a kind of second subject. The great tension in the following intensive orchestral sonority ends in the powerful entry of a solo trombone. The tempo quickens gradually and the development continues with the exposed material in a dramatically intensified, accelerated transition to a *vivacissimo* that in turn leads to a restatement of the powerful trombone theme (in the minor) over a foaming background in the strings. By degrees the dark mood lightens in a transition passage, leading into the scherzo section. Here we also find a series of new motifs, which are varied and juxtaposed to form an enchanting texture. After one of Sibelius's characteristic long string passages the trombone theme is repeated once more in the closing section against a figured background developed from previous motifs. Several greatly varied repetitions of motifs introduced in the beginning, first in a powerful crescendo and then in a subdued atmosphere, in which the harmonies are reminiscent of the *Valse triste* (though quite unintentionally so, according to Sibelius himself), lead to the clear and definite closing bars of the work.

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The Oceanides was composed for, and is dedicated to, a wealthy amateur, Carl Stoeckel, who had invited Sibelius to stay with him in early 1914 and to conduct a concert of his music at the famous Norfolk Festival.

In a talk broadcast in the BBC's "Music Magazine" on the occasion of Sibelius's 90th birthday, Sir Thomas Beecham said, "Sibelius wrote a very large mass of highly genial and attractive music. I'm thinking of all those delightful suites, symphonic poems like *En Saga* and *Pohjola's Daughter*, and that rather strange composition — very strange indeed — *The Oceanides*, which, incidentally, the composer has asked me to record. I don't know why: I shall ask him one day why he asked me to do this very special thing. Of course I shall do it — naturally."

Musicians are unanimous in agreeing with Sir Thomas that *The Oceanides* is a very strange composition indeed. The orchestral technique (using large forces, including triple woodwind, two harps, and two pairs of timpani) differs widely from that in any other of Sibelius's works; and though the constant doubling of instrumental lines scarcely supports Cecil Gray's view of it as "*pointilliste*," the texture is indeed extremely complex, and the total effect somewhat impressionistic. Yet it presents no particular difficulty to the ear, since the poem is built up almost entirely on two fragmentary themes — the first, after four bars murmured introduction on muted strings over drum rolls, a rather disjointed flute figure which eventually settles down to a passage in thirds for two flutes, the second a pungent oboe call answered by a rising figure on clarinets. What is more difficult to appreciate without a sight of the score is the extraordinary extent to which the work is organically developed, nearly every note deriving in some way from the initial material. A seemingly new phrase halfway through, on glockenspiel, clarinet and harp harmonics, for example, comes in fact from a rustling string accompaniment heard earlier, which in turn may be held to be a development of the opening bars. With the exception of one climax near the end, almost the whole piece is played in undertones. It is a work which, slightly enigmatic at first hearing, comes on acquaintance to make a deep impression by reason of its unusual coloration and terse under-statement.

©LIONEL SALTER

Sibelius was unsurpassed as a nature-poet in sound, and in *Tapiola* he reached the peak of his achievement. Increasingly, in his seven symphonies, he aimed at severity of style and profound logic, creating an inner connection between the motives and ideas of each work. But he was always quick to respond to nature-impressions, particularly those of his native Finland, with its stern and rugged scenery, its vast lakes and forests, its swift changes from storm to sunshine. And in *Tapiola* he combined vivid musical description with intense power of thought and a masterly sense of design.

Tapio is the forest-god in Finnish mythology, and Tapiola is his realm. The score of Sibelius's tone-poem is prefaced by the following lines:

Wide-spread they stand, the Northland's dusky forests,
Ancient, mysterious, brooding savage dreams;
Within them dwells the Forest's mighty God,
And wood-sprites in the gloom weave magic secrets.

Sir Thomas Beecham and Sibelius in the composer's home

The tone-poem is dedicated to Walter Damrosch, who commissioned it, and who conducted the first performance in New York on 26 December 1926. Apart from the incidental music for Shakespeare's *The Tempest*, written for a production of the play in Copenhagen in the same year, *Tapiola* is the last important work that Sibelius gave to the world. It is an astonishing piece of music. Its power to evoke the elemental grandeur of an immense forest, now, as it were, slumbering and 'brooding savage dreams', now alive with wood-sprites weaving their 'magic secrets', now rocked by a wind with the force of a hurricane: this is impressive enough, and almost terrifying in its impact. But the marvel lies in the fact that the effect is produced, not by any meretricious means, but by the most highly skilled craftsmanship. The work lasts about eighteen minutes, but there is scarcely a bar in it that is not derived from, or has some relevance to, the brief theme played by the strings at the outset. There is a continual sense of cohesion and of musical growth. A large orchestra is employed, and the scoring is both daring and imaginative; especially striking is the use made of divided strings, harmonies (even on the double basses), and pedal points, with major seconds swinging to and fro as a background to theme-transformations on the woodwind. Cecil Gray well said that 'even if Sibelius had written nothing else, this one work would be sufficient to entitle him to a place among the greatest masters of all time'.

Tapiola was the last work in the concert given by Sir Thomas Beecham, with the Royal Philharmonic Orchestra, at the Royal Festival Hall on 8 December 1955, in celebration of the composer's ninetieth birthday. On that occasion the Finnish Ambassador in London conferred on Sir Thomas the Order of the White Rose of Finland, in recognition of his services to Sibelius's music.

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·1909/10 VOL. 5

Music of Old Russia

Nathaniel Shilkret conducting the Symphonic "Pops" Orchestra

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In this collection Nathaniel Shilkret and the Symphonic "Pops" Orchestra present through the use of original scores and new arrangements, a glimpse of Old Russia, reflecting the barbaric origins of the Russian people and the imperial splendor of the Tsar's courts.

Russia in olden times was roughly divided into two sections. The northern part, a wild mountainous country was first inhabited by passive nomadic tribes. The southern area, separated from the north by a huge forest, is the famous Russian Steppe where lived the famed Cossacks and other wild marauding tribes, people given to vigorous and robust living. This vigor and love of life and battle is pictured in Anton Rubinstein's (1829-1894) lively "TREPAK." His "CAVALRY TROT," although not specifically designated as a representation of the Cossacks, the best horsemen of Europe, certainly was influenced by their presence in the imperial cities of Russia and by the numerous folk-tales of their valour.

When Catherine the Great (1729-1796) sat on the imperial Russian throne, the emphasis of Russian thinking turned toward Western Europe. Everything of a Western and particularly of a French tinge was idolized at the Imperial Court. As a result, emissaries were sent to Paris to study Western customs in order to teach these attitudes to the Russians. The musicians who traveled on behalf of their country returned to compose in a French style, but their output was heavily tinted with Russian and oriental sounds.

Early Russian music contained elements that sounded strange and barbaric to Western ears. For example "NIGHTINGALE" by Alabieff (1787-1851), orchestrated by Franz Liszt, is ostensibly nocturnal yet by the use of unusual harmonies and melodic line its quiet and serenity is underlined with a feeling of the primeval.

The early attempts at imitating the French gradually disappeared and Russia's great national composers of the nineteenth century established the characteristic style and tone colors by which Russian music is known today. Modest Moussorgsky (1839-1881), a composer of powerful originality, used realism as a means to mold the folk melodies of Russia into accepted musical patterns. Coming as he did from peasant stock, he had an awareness of nature that is clearly discernible in his descriptive "CHICK'S BALLET" from the piano piece "PICTURES FROM AN EXHIBITION." This charming work evoked the sounds of a chicken yard with hens clucking and chicks scrambling for food in their own clumsy manner.

During the nineteenth century, musical romanticism again brought new currents into Russian music. Nikolai Rimsky-Korsakoff (1844-1908), the master of orchestration and rich tonal colors, often chose oriental subject matters for his operas and tone poems. One of his best known melodies "THE HYMN TO THE SUN" from the opera "LE COQ D'OR" is heard in this collection in Shilkret's own modernized arrangement, which superimposes a modern touch on the original melody.

One of Rimsky-Korsakoff's pupils, Anton Arensky (1861-1906), was able to compose in both the traditional Russian and Western styles. "ROMANCE" definitely shows the Russian influence, whereas "COQUETTE" is a good example of the Cosmopolitan style. The swift and grotesque "THE FAUN," a descriptive piece of music by Vasilii Andrieff (1862-1918), adds further contrasts to the program. And Sergei Prokofieff (1891-1953), a great figure in modern musical history, is represented in this collection with "KIJE'S WEDDING" from his "Lieutenant Kije Suite," a satirical composition based on the reign of the Tsars.

C · 1909/10

MUSIC OF OLD RUSSIA

SYMPHONIC "POPS" ORCHESTRA

VOL. 5

C · 1909

1. **TREPAK** (Rubinstein) 3:09
2. **SUITE FOR TWO PIANOS: ROMANCE** (Arensky) 3:02
3. **SILHOUETTES: LA COQUETTE** (Arensky) ... 2:01
4. **NIGHTINGALE** (Alabieff) 3:14
5. **CAVALRY TROT** (Rubinstein) 2:19

C · 1910

1. **COSSACK DANCE** (Dargomijsky) 2:49
2. **HYMN TO THE SUN** (Rimsky-Korsakoff) 3:02
3. **CHICK'S BALLET** (Moussorgsky) 1:54
4. **THE FAUN** (Andrieff) 2:02
5. **KIJE'S WEDDING** (Prokofieff) 2:14

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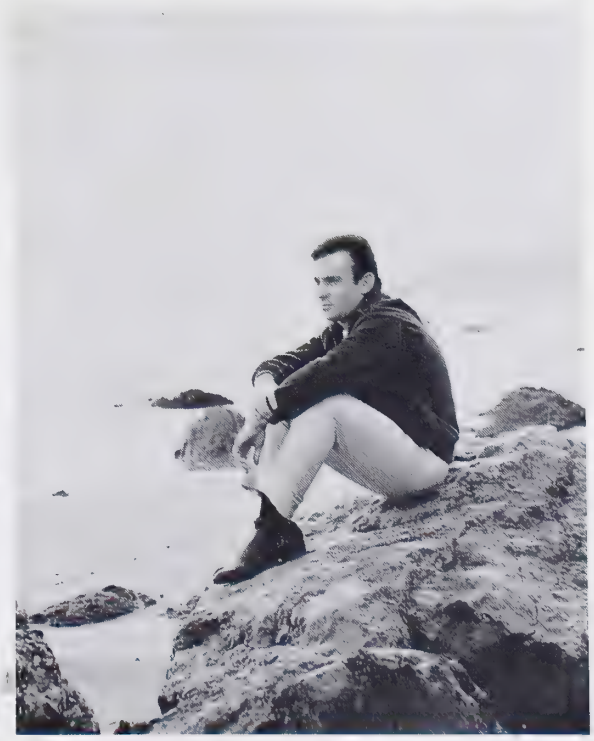
SATIN DOLL (E. K. ELLINGTON) TEMPO MUSIC	BMI	2:12
BIG CITY (MARVIN JENKINS)		2:02
LONELY PEOPLE (MALONE/LEVY/KLIMES) EUREKA, MUSIC	ASCAP	2:50
JOEY, JOEY, JOEY (FRANK LOESSER) FRANK MUSIC CORP.	ASCAP	2:50

side two

I'LL KNOW (FRANK LOESSER) FRANK MUSIC CORP.	ASCAP	3:00
TAKE ME HOME AGAIN (R. McKUEN) "IN" MUSIC	ASCAP	3:26
NOBODY'S BUSINESS (A. CHRISTENSEN) FORSTER MUSIC	ASCAP	3:03
HEATHER ON THE HILL (LERNER/LOEWE) SAM FOX PUB.	ASCAP	3:17
MY ROMANCE (RODGERS/LORENZ) HARMS MUSIC	ASCAP	2:44
I'LL SET MY LOVE TO MUSIC (OLIVIERO/JESSEL/GRUDEFF) E. B. MARKS INC.	BMI	2:21



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(João Fezas Vital-Zé Negro)
3. VARIACOES EM RE — Fontes Rocha, Carlos Goncalves (Portuguese Guitar)
Pedro Leal Da Silva (Spanish Guitar)
(Fontes Rocha)
4. PERGUNTO AO VENTO QUE PASSA — João Ferreira-Rosa
(Manuel Alegre-Armando Goes)
5. ANDO A PROCURAR RAZOES — Celeste Rodrigues
(Vasco Lima Couto-Joaquim Campos)
6. GUITARRAS DE LISBOA — Fontes Rocha, Carlos Goncalves (Portuguese Guitar)
Pedro Leal Da Silva (Spanish Guitar)
(Manuel Marques)

Side 2

1. CANCÃO VERDE — João Ferreira-Rosa
(Pedro Homem de Melo-Alfredo Marceneiro)
2. FOI POR TI — Celeste Rodrigues
(João Fezas Vital-Acácio Gomes)
3. MOTIVOS EM RE MENOR — Fontes Rocha, Carlos Goncalves (Portuguese Guitar)
Pedro Leal Da Silva (Spanish Guitar)
(Artur Paredes-Arr.: Fontes Rochas)
4. MORAM NUMA RUA ESCURA — Celeste Rodrigues
(A. Rodrigues-Júlio Proenca)
5. NOCTURNO — Fontes Rocha, Carlos Goncalves (Portuguese Guitar)
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(Casimiro Ramos)
6. FADO SONHO — João Ferreira-Rosa
(Francisco Radamanto-José Marques)

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THE FADO

It is extremely difficult, if not impossible, to explain what fado is and where it originated. There are several versions of the story and because of that there are different opinions.

I personally believe that the most likely theory is that which maintains that fado was born in sailing ships in the era of the great discoverers. Depressing nights, the sound of the waves and the memories of their fatherland and the loved ones they left behind. The fado which is an expression of longing and sadness.

The sailors in their songs told stories of love and compassion, singing them to the waves. Later, when the sailing ships returned these sad songs came with them and soon spread to the taverns in Lisbon.

Formerly the word "fado" did not exist, it appeared only in the XIX century. The word comes from the "fadistas", unhappy people who sang about their fate to the sound of a kind of mandolin.

And so the fado was passed down to us, via the sailing ships, the taverns, the markets, fair-grounds, bullrings and palaces. Wherever there are Portuguese there is Fado.

When the Portuguese sing Fado, experiencing it and committing themselves to it — only then is it authentic and true, only then is fado really alive.

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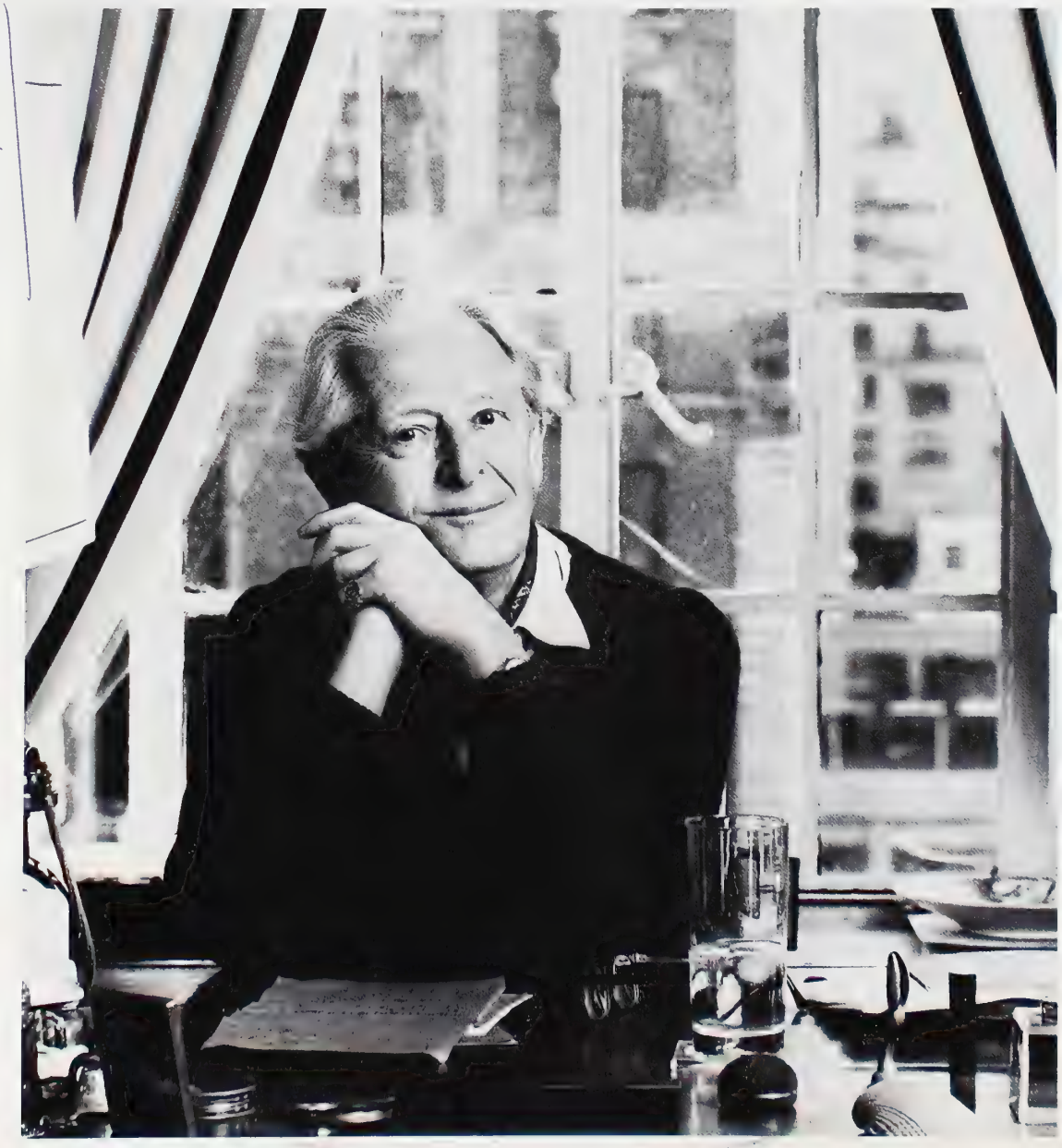

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Dance Fee Me

FA FA & CURTY BANTON

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1. DANCE FEE ME - CURTIS VINCENT (+)
2. HIM AH ME FATHER - FRANCIS SEALEY (+)
3. APPROACH - CURTIS VINCENT (*)
4. DANCE FEE ME - VERSION (+)
5. APPROACH - VERSION

SIDE 2

1. I MISS YOU BABY - FRANCIS SEALY & GLEN RICKS
2. GAL SAY NO - FRANCIS SEALEY (*)
3. WOMAN LIE - CURTIS VINCENT (*)
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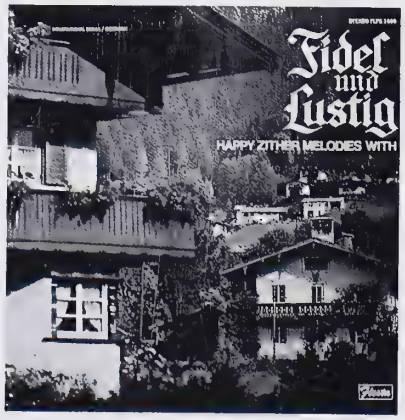

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SIDE II

1. **Mussinan-Marsch**
2. **Bayrische Ländler**
3. **Tölzer Schützenmarsch**
4. **Potpourri II**
   (Bearb. Karl Barthel — Toni Sulzböck)

   Einmal am Rhein (Ostermann) — Es war einmal ein treuer Husar (Frantzen) — Heute blau und morgen blau (Wendhof) — Wer soll das bezahlen (Schmitz) — Rheinlandmädel (Ostermann) — Warum ist es am Rhein so schön (v. Bergsattel) — Im grünen Wald (Volksweise) — Glaube nicht ans Rehbocknest (Sulzböck) — Waldeslust (Volksweise) — Im Weißen Rößl am Wolfgangsee (Benatzky) — Wenn am Sonntagabend die Dorfmusik spielt (Fryberg) — Der alte Peter (Volksweise) — Die Liechtensteiner-Polka (Kötscher)

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SIDE 1

FRANCISCO CORREA DE ARRAUXO

Tiento in A (5:51)

Tres Glosas sobre el Canto Llano de La Immaculada Concepción (5:00) "(Todo el mundo en general)"

Tiento in D (2:49)

ANTONIO DE CABEZÓN

Variaciones sobre el canto del Caballero (4:00)

Pavana (3:38)

SIDE 2

JOHANNIS CABANILLES

Pascalles in G (4:48)

Toccata de ma esquerra (2:33)

Batalla Imperial (5:26)

Pasacalles in D (6:26)

Mono — M 2948

Stereo — S 2949

Tiento: Spanish 16th century name for organ compositions in strict imitative counterpoint, nearly synonomous with the *ricercar,* and *fantasia.*

Glosa: Spanish 16th century name for diminutions, or ornamentations — of *clausulae,* etc.

Batalla: Spanish equivalent of the Italian *Battaglia* and French *Battaille.*

Spanish music in the 13th, 14th and 15th centuries was strongly affected by outside influences. The strongest was French, for two reasons: first, the French and Franco-Netherlandish forces had outlined the course music was to follow in Europe throughout the late Middle Ages, and second, the court of Spain was twice allied to the court of France by marriage. French and Netherland musicians (notably Ockeghem, Africola and La Rue) were employed by the ruling Spanish monarchy in the 14th and 15th centuries; and Italy offered certain cultural and political influences as well. By the end of the 15th century, Spain could finally claim many outstanding native composers: Juan de Anchieta, leading composer of sacred music under Ferdinand and Isabella and *maestro di capilla* to Prince John; Francisco de Peñalosa, who was *maestro di capilla* to grandson Ferdinand, and who travelled to Rome after Ferdinand's death; and Juan del Encina, composer of secular music, the person responsible for the new Spanish secular drama, and the master most often represented in the collection *Cancionero de Palacio.* Finally, Spain could claim important contributions made by her own theorists: Bartolomé Ramos de Pareja, the most important, whose *Musica Practica* aroused a storm of controversy that was to change the whole trend of musical composition, suggested that the Guidonian hexachord be replaced with a set of syllables based on the octave, claimed that major and minor thirds were consonant and built a twelve-tone scale; Gonzalo Martinez de Bizcargui, with his *Arte de canto llano* of 1511, defended Ramos; and Juan de Espinosa defended the Italians and attacked both Ramos and Martinez in his *Retractiones de los errores* of 1514.

In the 16th century we find important contributions by Fernando de Contreras, Juan Escribano and most important, Cristóbal de Morales, the first great Spanish master of the late Renaissance, who takes his place alongside Willaert, Gombert, Lassus and his own countryman Victoria, as masters of polyphony. Victoria is the next, and perhaps the greatest, composer on the scene, whose influence upon Italian sacred music and its impact on his own style and that of his Spanish contemporaries cannot be underestimated. He was indeed Spain's answer to Palestrina. Finally, Zarlino gave impetus to two important syntheses of Renaissance musical theory and practice in Francisco Salinas' *De musica libri septem* of 1577 and Domenico Pietro Cerone's *El Melopeo y Maestro* of 1613.

Of instrumental music in Spain in the 15th century, although discussed at length (as in the *Ordenanzas de Sevilla* of 1502), there is little that actually survived. However, we do find treatises from the 16th century on the *vihuela,* its construction and music, and on ensemble music, and there is some music available. It is interesting to note that no harpsichord is specifically called for in Spanish music, although we assume that it was used. *Tecla* refers simply to "keyboard," and it is likely that organists, such as Cabezón, did perform their music on harpsichord as well as organ. There are *bandurias, rabels* and *harpas* mentioned in various treatises, although no music for these instruments survives. The remaining instrumental music of Renaissance Spain is for the organ. Today there are only two printed collections and a few manuscripts left. One, the *Libro de Cifra Nueva para tecla, harpa y vihuela* of 1557 is important as an anthology of mid-16th century Italian and Spanish instrumental music, and many famous organists are represented: Antonio (de Cabezón), Pedro Vila, Francisco Perez Palero, and Julius de Modena. It is printed in a tablature unique to Spain: each line in organ notation represents a polyphonic line while each of the six lines of *vihuela* notation represents a course of the instrument.

Cabezón, the greatest of Renaissance organists, was born in Castrojeriz, near Burgos, around 1510 and died in 1566 in Madrid. He was blind, as were Salinas and Fuenllana, and was chamber musician to Charles V and Philip II. He was the composer of what is considered by most as the most important of all organ tablatures, the *Obras de música para tecla, arpa y vihuela,* published in 1578 in Madrid after his death. He composed settings of the psalm-tones, each a perfect gem; more formal, grand *tientos;* a *glosa* on Crecquillon's *Ung gay bergier* written as a free keyboard translation; *diferencias* as varied and fresh as those of Narváez, and further, unified by proceeding from one variation to the next without a break thereby creating continuous music; and several settings of the Spanish *Pange lingua.* He travelled widely with royalty (in Prince Philip's service) to England, Italy, Germany and the Netherlands, but his many innovations are strangely his own, as they show up in works composed before he left Spain for the first time. Tómas de Santa Maria was his colleague and friend in the early days, and they exchanged many ideas about composition and technique of keyboard instruments. His instrumental style is rich and very advanced for his time, and his style in general is noble and concentrated throughout.

Juan (or Johannis) Cabanilles (1644-1712), the most illustrious member of the 17th century organ school, spent his entire adult life as organist to the metropolitan cathedral at Valencia. He seems to have given concerts in France, but never travelled any more than that. His pupils were among the greatest of that time and of the early 18th century. Only one-third of his organ compositions are preserved. Although his music is generally characterized as being within the bounds of Spanish tradition and therefore not adventuresome, there are moments when he is certainly in advance of his time (for instance, some of his *tientos de falses* contain dissonances not used even by European masters of the time), and he is definitely regarded as one who paved the way for the sonata, besides being one of the greatest organists in Europe before Bach.

Francisco Correa de Arrauxo was born in Seville around 1576. His date of death is unknown. Since his works are known in Portugal as well as in Spain, it is likely that he came from an Hispano-Portuguese family — his education was certainly all received in Seville. In 1626 he published his *Facultad orgánica.* After this, he had several quarrels and lawsuits with the church, and in 1633 he left his post. We do not know if he took another position, and after 1636, when he sold some vocal compositions to the cathedral at Jaén, we lose track of him completely. His anthology, mostly of *tientos,* is revolutionary for its time. His harmony is bold, his dissonances are many, and he introduces for the first time the Baroque love, although typically Spanish, for dynamism in organ music.

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· selections ·

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Shakespeare:
THE MERRY WIVES OF WINDSOR

• selections •

STRATFORD-UPON-AVON FESTIVAL COMPANY

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MISTRESS PAGE	Viola Lyel
MISTRESS FORD	Claire Luce
MASTER FORD	Antony Eustrel
BARDOLPH	C. Rivers Gadsby
MISTRESS QUICKLY	Margaret Boyd

Recorded in England

•

THE PLOT OF THE PLAY

Sir John Falstaff, fat, gross and elderly soldier of fortune, pays court—for money, not for love—to Mrs. Page and Mrs. Ford, the respectable wives of two prosperous Windsor citizens. Amused rather than disgusted by the old rascal's impertinence, the two ladies hatch a plot for his discomfiture.

On his first visit to Mrs. Ford (whose husband is jealous), Sir John is smuggled out in a basket of dirty linen, from which he is emptied into the Thames among the washerwomen. His next call is no more successful, for he has to run out in the guise of an old woman, and is sped on his way by Master Ford's cudgel.

The ladies devise yet another adventure for him. This time he must come to Windsor Park at midnight, disguised as the ghost of Herne the Hunter with buck's antlers on his head. But when he does appear at the rendezvous, the local children, dressed as elves and fairies, dance round him, mocking and pinching him and burning him with their tapers. Crestfallen, he confesses his rascally stratagems, and is laughed to scorn by the merry wives, their husbands, friends and neighbours.

The light-hearted confusion of the final scene affords an opportunity for Mrs. Page's pretty daughter Anne to slip quietly away with her own true love under the very noses of her parents and the two suitors whom they have respectively provided for her.

The rich comedy of the play is enhanced by Sir Hugh the Welsh parson, the French doctor Caius, Justice Shallow and his foolish cousin Slender, Dame Quickly, and Falstaff's blackguardly attendants, Bardolph, Pistol and Nym.

SIDE I **I. The Letter Scene** *Act II, scene 1*

Mistress Page has received an outrageous letter from Sir John Falstaff—fat, old, gluttonous, and a noted drunkard—offering his love, and demanding hers! While she is struggling with amusement and indignation, her friend Mistress Ford comes to her for advice: for she, too, has received a letter from the same source. Moreover, the two letters are word for word the same!

The two ladies are determined to be revenged upon the old scoundrel for daring to lay siege to the affections of two respectable wives. They will lead him on with a fine-baited delay until he has pawned his horses. Plotting his downfall, they withdraw as their husbands approach.

Now though Master Page is secure in his wife's fidelity, Master Ford is jealous and suspicious by disposition. Moreover, Falstaff's former retainer, Pistol, has given him a hint of the fat knight's intention to woo Mistress Ford. When he is alone, Ford soliloquizes: he will look further into whatever it is that is brewing. He conceives the idea of calling upon Sir John in the assumed character of "Master Brook," to sound the fat rascal's devices, and to test the fidelity of his own wife.

II. The First Garter Inn Scene *Act II, scene 2*

Sir John Falstaff, who is staying at the Garter Inn, Windsor, receives two visitors in one morning. The first is Mistress Quickly, housekeeper to Caius, the French doctor. She has a message from Mistress Ford, who, it seems, has received Sir John's letter. Master Ford will be away from home between ten and eleven that very morning; will Sir John take advantage of his absence to call on Mistress Ford? Flattered and gratified by the apparent success of his scheme, the portly knight readily agrees. But that is not all. Mistress Page, too, has sent a message—*her* husband is seldom from home; but she hopes that a time will come. The elderly rake cannot conceal his glee: his device begins to work!

Shortly after Mistress Quickly's departure, another visitor is announced—a Master Brook. This is none other than Master Ford under an assumed name, but he conceals his identity so well that Falstaff never suspects him. He brings an astonishing proposal: that Sir John shall woo Ford's wife for Brook, at Brook's expense! The idea, of course, is to blackmail Mistress Ford into receiving the supposed Brook's addresses.

The fat knight cheerfully concurs in the infamous plot. It is as good as done, he tells Brook, as he pockets the bribe; that very morning between ten and eleven he is to call upon Mistress Ford; and as for the poor knave her husband — here he expresses his considered opinion of that gentleman, and urbanely saunters out.

SIDE II **The First Garter Inn Scene *(cont'd)***

Left alone, with burning ears and heart afire with rage and jealousy, Ford expatiates at length upon his wife's frailty, Falstaff's villainy, Page's folly, and his own unenviable state. . . . But at least, he is forewarned; he will frustrate Falstaff's plot, detect his wife, have the laugh on Page, and be amply revenged upon the fat scoundrel. But there is not a moment to be lost!

III. The Second Garter Inn Scene *Act III, scene 5*

Chilled to the stomach by his ducking in the Thames, and smarting under the indignity of having been carried in a basket like a barrow-load of offal, Sir John is sulking and drinking at the Garter Inn when Mistress Quickly is again announced, with another message from Mistress Ford. That lady, it would appear, regrets the unhappy incident of the buck-basket, but hastens to notify her portly would-be wooer that her husband is going hawking that very morning, and desires Sir John to call upon her between eight and nine.

At once dispelling the memory of his former unfortunate experience, Falstaff eagerly accepts the invitation. No sooner has Mistress Quickly departed with the message than Master Brook is announced, and in that character Ford enters, agog to know what really happened on the previous day—for certainly he saw nothing of the fat knight when he unexpectedly returned home to surprise his wife in her supposed infidelity. What is his stupefaction to learn, from Falstaff's own lips, that the appointment *was* kept, that Sir John *did* call upon Mistress Ford—and that he was conveyed out, under Ford's nose, in the buck-basket!

Feelingly and graphically, the portly knight describes to his confidant what it feels like for a very fat man to be doubled up in a basket of dirty clothes until he is almost suffocated, and then to be plunged like a glowing horseshoe into the cold water of the Thames.

But, he continues, he will not be deterred: he is of sterner stuff. That very morning—in fact, the hour is at hand—he is to pay another call upon Mistress Ford. Let Master Brook be of good cheer: Mistress Ford shall be his! And he hurries off to keep his appointment.

Ford can hardly believe his ears. The villainy of fat men—the duplicity of married women! But this time—this time it is impossible that the old rascal can escape!

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Selección: HERNAN CARO

Siempre habíamos tratado de explicarnos cómo y en qué forma el tango voló, - con unas alas que son densas, tristes, agoreras, tan en luto y "pesado pesar"-, hasta el perfil en filigrana y el corazón lívido del Japón. Pero es lo cierto que allí está. Es un hecho, el que esa flecha de lágrima disparada desde Buenos Aires alcanzó con su llama hasta el Sol Naciente, y es desde allí de donde nos llega este eco, poderoso y salobre, sin perder la exactitud de la acidez, conservando toda su castigada pureza porteña, el escalofrío de plata, del Plata. Viril, como siempre. Influenciando, en vez de influenciado...

Cómo y cuándo? Yoshio Nakanishi sitúa en el año treinta las primigenias incursiones fonográficass tangueras, cuando al Imperio llegaron los primeros discos de tal género que arribaron procedentes de Francia y Alemania, mezclados con los también iniciales de jazz. Se trataba de ese estilo de tango dulzón que empezaba a envolver a Europa, y que ya le corría casi furiosamente por las venas del Rhin y del Sena. Luego y con las primeras grabaciones eléctricas hechas en Buenos Aires, el Japón importó ese instrumento del pegajoso sonido febriciante llamado bandoneón, llegando por el 34 uno de los primeros a poder del maestro Shimpei Hayakawa quien, con paciencia y sabiduría orientales, se dedicó a desentrañar su técnica, -también su siempre insospechado contenido musical-, para fundar en 1940 su primera "Típica", la que desde el mismo año inicial es, encarna y sintetiza el imperio del tango en el también Imperio que se eterniza en el Sol Naciente.

En seis, siete lustros, la canción ciudadana de Buenos Aires se "tomó" también al Japón, en cuyas pistas y escenarios hoy, en cada una de sus noches, florecen ya treinta y más orquestas típicas, siendo indudablemente la primera de ellas ésta "Tokio" de Shimpei Hayakawa, no sólo capitana en agitar y apasionar a los más vastos sectores populares con el ritmo que una ciudad dió al mundo, sino inicial también en jerarquía y alta calidad. Porque es en muy ambiciosa parte que se debe al maestro Hayakawa esta impecable presencia del tango en el Japón total. Gracias a su empeño y visión, el bravío aire musical de Buenos Aires corre y se ha desparramado en el abanico luminoso y ahito de color de la calle Ginza de Tokio, se despereza en las estrechas y susurrantes del Ponto-cho, el más gentil distrito de geishas, muerde la serenidad que bordea el aire milenario del templo Gokokuji y estalla en apagados rezongos en las tarimas de clubes como el "Copacabana", el "Getsuseki", - en Akasaka - o el "New Latin Quarter", y se va deslizando por las barras de los más concurridos bares: "Le Rat Mort", el "Vogue" o el "Gordon", mientras en el "Miyoshy" bién alterna con los cantos folclóricos japoneses, o con geishas y danzas cortesanas en el "Matsubaya", de Asakusa.

Sitios, calles, parajes y barrios fatigados de edades y en los cuales el tango ha llamado y estallado en esta maestría de la Orquesta Típica TOKIO, que es como decir, Shimpei Hayakawa. Y como decir, también, Ranko Fujisawa en cuya voz hay tántos tangos dormidos como para despertar tantas penas. Y decir Ikuo Abo, -un no sabemos qué de Irusta, un tánto hallar a un Angel Vargas-, y decir, asimismo, Hideko Yuki, gracil, graciosa, "porcelanesca"... Y decir, con éstas voces susurrándolos y ésta Orquesta cantándolos en un nuevo álbum estelar de SONOLUX, tangos como "Mano a Mano", "Secreto", "Caminito", "Rodriguez Peña", "Uno", "Adios Corazón" y los restantes que aquí y así retoman, acunados en suburbio bonaerense, consagrados en Tokio y siempre amados en Colombia.

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A

1. DILEMA (William Viafara)* Lic. L.E.P. — Canta: Eder Alberto — Salsa — 4:45
2. JIBARO RAP. (P. Castro—L. García-S. Sánchez) — Canta: Eder Alberto y Luis M. — Seis-Chorreado — 4:01
3. ESTOY PERDIDO (Ramón Chaverra)* — Canta: Eder Alberto — Salsa — 4:09
4. LA MATA DE RON (Oscar Fajardo)* — Canta: Tacho Rodríguez — Merengue — 4:02
5. QUINCEAÑERA (Hansel Camacho)* Lic. L.E.P. — Canta: Luis Rey — Salsa — 4:21

B

1. QUE RICO SERIA (Reynaldo Carreño)* — Canta: Eder Alberto — Salsa — 4:36
2. SU RECUERDO ME PERSIGUE (Giovanny Sierra)* Lic. L.E.P. — Canta: Luis Rey — Merengue — 3:58
3. NOCHES DE FANTASIA (Luis Alva L.) — Canta: Eder Alberto — Salsa — 5:06
4. QUERERTE A TI (William Viafara)* Lic. L.E.P. — Canta: Eder Alberto — Merengue — 3:57
5. QUIERO TODO DE TI (Eustasio "Tacho Rodríguez) * Lic. L.E.P. — Canta: "Tacho" Rodríguez

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Los 8 de Colombia

33 años de vida artística de una orquesta, ocupando un lugar destacado entre sus congéneres e insertando éxitos continuamente, es suficiente carta de presentación para esta nueva selección musical que nos presentan Los 8 de Colombia.

En 1957 nacieron en Medellín Los Teen Agers, agrupación que marcó el inicio de Los 8 de Colombia y con la cual se grabaron 18 L.P. imponiendo éxitos como: "El gordo", "Color de arena" y "Chico ja, ja).

El cambio de nombre de Los Teen Agers a Los 8 de Colombia, se debió a una disposición del gobierno colombiano que determinaba no usar más extranjerismos, lo que obligó a su director, Juan José Vélez, y a sus integrantes a rebautizar la agrupación. Este cambio de nombre no afectó la carrera ascedente de la Orquesta pues con su nueva denominación Los 8 de Colombia continuaron imponiendo grandes éxitos musicales.

Ejemplo de ello es que después de cambiar su nombre grabaron 21 larga duración imponiendo temas como: "La colombiana", "Macondo", "La cinta verde", "Josefa Matía", "Manuelito Barrios", "Nube negra", "Tritriqui tritraca", "El aguardiente", "Por cuánto me lo da", "La murga panameña" y "Dame tu querer". Calidad interpretativa y profesionalismo que les permitieron alcanzar gran popularidad a nivel nacional y al mismo tiempo extender su fama a países como México, Venezuela, Perú, Argentina, Costa Rica, Cuba, Guatemala, Panamá, Ecuador y varias de las principales ciudades de Los Estados Unidos.

Alcanzaron tanto éxito que en 1983 la orquesta se residenció en Miami, para cumplir con distintos compromisos en varias ciudades de Norteamérica, que acapararon tres años de su historia musical. Luego regresaron nuevamente a Colombia, para reanudar sus actividades a nivel nacional.

Bajo la dirección de Juan José Vélez y de Luis Eduardo Peñuela, quien ingresa en el año 86 como propietario del 50 por ciento del Good Will y que actualmente se desempeña como Gerente Financiero, Los 8 de Colombia hoy cuentan con una estupenda nómina de músicos e intérpretes para llevar la alegría total a Colombia, con sus espectaculares presentaciones y con sus nuevas producciones discográficas que ahora ostentan el mejor sonido, garantía indiscutible de DISCOS FUENTES.

Eder Ortega, Tacho Rodríguez y Luis Rey conforman el grupo de vocalistas; en las trompetas están Rafael Cumbé y Ramón Rocha; Nelson Montañez y Hugo Castellanos interpretan magistralmente los saxofones; en la percusión encontramos a los maestros Enrique Cuao, Carlos Acosta y Ariel Rey; en el bajo a Rodrigo Rey y en el piano a Milton Salcedo, todos ellos bajo la acertada dirección de Luis Eduardo Peñuela y Juan José Vélez, para que este nuevo producto sea su boleto preferido con el cual usted puede gozar del mejor merengue y de la salsa con todo su sabor.

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Seite 1

Sinfonie Nr. 1 c-moll op. 68
Un poco sostenuto – Allegro
Andante sostenuto
Un poco allegretto e grazioso

Seite 2

Finale: Allegro, piu andante, allegro non troppo, ma con brio

Aufnahme-Datum: Februar 1928
Katalog-Nummern: P. 9812/9813/9818/9838/9839/9840
Matrizen-Nummern: 20 511-12/20 528-31/20 590-91

Akademische Fest-Ouvertüre op. 80

Aufnahme-Datum: Juni 1927
Katalog-Nummern: EJ 152/153
Matrizen-Nummern: CDR. 4713/4715

ORCHESTER
DER STAATSOPER BERLIN
Dirigent
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„Beethovens Zehnte", so nannte der große Dirigent Hans von Bülow das erste sinfonische Werk von Johannes Brahms. Das bedeutete Respekt und hohes Lob, aber auch schwere Verpflichtung und Verantwortung. So muß das auch der Komponist empfunden haben. Fast anderthalb Jahrzehnte arbeitete Brahms an der Sinfonie, vom Juni 1862, als er der lebenslangen Herzensfreundin Clara Schumann eine Skizze des ersten Satzes sandte – Entwürfe gehen bis ins Jahr 1855 zurück –, bis zum Jahr 1876, in dem das in Saßnitz und Lichtental vollendete Werk des damals 43jährigen Komponisten am 4. November in Karlsruhe aufgeführt wurde. Dirigent war der weithin angesehene Karlsruher Hofkapellmeister Felix Otto Dessoff; einige Tage später leitete Brahms selber eine Aufführung in Mannheim und kurze Zeit darauf eine weitere in Wien. Die Urteile über das neue Werk waren nicht freundlich; die Musik wurde intellektuell, fremdartig, ja abstoßend genannt.

„Da ist der, der da kommen mußte . . . Wenn er seinen Zauberstab dahin senken wird, wo ihm die Mächte der Massen im Chor und Orchester ihre Kräfte leihen, so stehen uns noch wunderbare Blicke in die Geheimnisse der Geisterwelt bevor . . ."

Die hymnische Begeisterung, mit der Robert Schumann 1853 den zwanzigjährigen Brahms der Öffentlichkeit ankündigte, paßte gar nicht zu dem jungen, bescheidenen Musiker, der damals nur einige Klavierwerke vorzuweisen hatte. Wohl konnte er den prophetischen Worten über seine Begabung mit achtunggebietenden Zeugnissen des Schaffens Genüge leisten – Klavier- und Kammermusikwerke, 1858 das 1. Klavierkonzert, 1858 und 1860 die beiden Serenaden, 1867 bis 1869 das Deutsche Requiem –, aber was den Bereich der Sinfonie betraf, so hörte er, wie er einmal schrieb, „immer so einen Riesen hinter sich marschieren". Dieser Riese war Beethoven mit dem Vermächtnis seiner 9 Sinfonien. Ihn galt es keinesfalls zu überwinden, wohl aber sich mit adäquaten Werken an seine Seite zu stellen. Darum sammelte Brahms erst Erfahrungen verschiedener Art – in Detmold den Umgang mit dem Orchester, ferner bei den Umformungen des d-moll-Konzertes –, bis er die Zuversicht gewann, seinen eigenen Ansprüchen und den Verpflichtungen gegenüber dem klassischen Erbe gerecht zu werden. Die Verwandtschaft seines sinfonischen Opus 1 mit der 5. Sinfonie Beethovens und deren „Schicksals"-Inhalt ist offensichtlich, nicht minder jedoch die eigene Sprache, die sich besonders in der, man möchte sagen, ernsten Poesie der beiden Mittelsätze kundtut.

Unsere Aufnahmen stammen aus den Jahren 1927/28. Sie sind also historische Dokumente aus dem Zeitraum von 1927 bis 1931, in dem Otto Klemperer Leiter der Berliner Kroll-Oper war, – der „Vulkan vom Tiergarten", auch scherzhaft „Kl'Empereur" genannt. In nur vier Spielzeiten mit rund 1100 Vorstellungen gab er dem Opernheater im Repertoire, dessen Ausweitung zur Avantgarde hin und vor allem in kühnen szenischen Experimenten entscheidende, zukunftweisende Impulse. Ähnliche Antriebe galten auch Klemperers damaligem Wirken auf dem Konzertpodium. Seine Brahms-Interpretation ist getragen und nicht nur von prägnanter Darstellung alles Expressiven, sondern mehr noch von der Betonung des Handwerklich-Konstruktiv-Architektonischen in der Sinfonik des Hamburg-Wiener Meisters.

H. Koeltzsch

Hans von Bülow, the famous conductor, used to call the first great symphonic work by Johannes Brahms "Beethoven's Tenth". This, of course, meant respect and great praise but non the less serious obligation and responsibility. The composer must have felt the same way. For nearly one decade and a half Brahms had been working on this symphony – from June 1863, when he sent a draft of the first movement to Clara Schumann, his close friend for life (drafts date back as long as to 1855), until 1876, when the work which had been completed by the 43-year-old master at Sassnitz and Lichtental was first performed in Karlsruhe on 4th November. Felix Otto Dessoff, the renowned Karlsruhe Hofkapellmeister, conducted the first performance; a few days later the work was performed in Mannheim with Brahms himself at the rostrum. Shortly afterwards the composer conducted a performance in Vienna. Critiques of the new work were not friendly. This music was called intellectual, strange and even repulsive.

"He is the one who had to come . . . When he shall let down his magic wand the mighty masses in chorus and orchestra will lend him their forces, many a wonderful glimpse into the secrets of the realm of spirits will be impending for us . . ."

The hymnic enthusiasm with which Robert Schumann announced the 20-year-old Brahms to the public in 1853, did not apply at all to the young, unpretentious musician who, at that time, had only presented a few piano works. Although he was able to verify the prophetic words on his giftedness by means of imposing examples of productions – piano works and chamber music, the first Piano Concerto in 1858, the two Serenades in 1858 and 1860, respectively, German Requiem in 1867/69 – he, with respect to the symphony, "would hear a giant's step behind me", as he once noted. That giant was Beethoven with the bequest of his nine symphonies. It was not the question to subdue him but to find a place by his side by adequate works. It was for this reason that Brahms at first gleaned experience of various kinds – at Detmold, he studied the work with an orchestra and also revised the Concerto in d minor – until he could feel sure to meet his own demands as well as the obligations towards the classical heritage. It is quite obvious that opus 1 of his symphonic work is closely related to Beethoven's Fifth and its 'fate' purport, but non the less obvious is the individual expression which is particularly reflected in the – as one would like to say – earnest poetry of the two centre movements.

These recordings date back to the years 1927 and 28. Thus, they are historic documents of the period from 1927 to 1931 when Otto Klemperer directed the Berlin Kroll Opera, the 'Vulcano of Tiergarten' somethimes, jokingly, also called "Kl'Empereur". In only four seasons he gave heuristic impulses to opera with regard to repertore, its extension to the benefit of avantgarde works, and, most of all, by means of ingenious scenic experiments. In those years, Klemperer stimulated concert performance in a similar way, too. His Brahms interpretation is characterised not only by a precise performance of all expressive elements but even more by emphasising the mechanical-constructive-architectonic elements in the symphonic work of the Hamburg–Vienna master.

Translation by Anne Frese

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NOSTALGIA RR-797AB
REPERTOIRE RECORDS

Don Trimmer and his Salon Orchestra

A Touch of Class

Don Trimmer
A Touch of Class

"Nothing so captures,
No instrument of man so sweetly recalls
The soft night wind
As does the gentle sax flooding the heart
With it's haunting fragility."

The musical performance of Don Trimmer is an offering of singular beauty, and that special quality has always played a vital role in his musical career. The endless imagination and guiding hands of this very talented conductor and musician create a freshness of tone and color that caresses the ear with a fluidly understated sound. However, Don Trimmer's skills are not limited to that of performance. He is also an accomplished composer, conductor, and educator.

Born in Trenton, New Jersey, in 1903, Don Trimmer began his musical training at the early age of three, when his guardian, Rose Warren Hicks, started him on piano. He later studied with the well known Josephy. At the age of fourteen he studied violin with Leopold Auer, under whose guidance Mr. Trimmer won many academic scholarships. He also studied flute, clarinet and saxophone.

After his studies, Don Trimmer exploded onto the music scene. He has performed with such legendary figures as Leo Reisman, Eddie Duchin, the Dorsey Brothers, Glenn Miller, Rudy Vallee, and Andre Kostelanetz. His experiences with these giants of the big band era were as colorful as the artists themselves. He recalls one occasion in which Leo Reisman contracted the band to play for a private party given by Conde Nast, New York Publisher. The band had to play for three days and nights without stopping. The ten players had to modulate to change tunes and eat and sleep in shifts in order to deliver the required uninterrupted music.

Don Trimmer was in great demand. As radio shows became the vogue, he served as staff conductor for the CBS and NBC Orchestras and has worked with such greats as Bing Crosby, Kate Smith, Glenn Miller, Eddie Cantor and others. Don Trimmer is well known for his own "Singing Saxophone and Orchestra", and has performed at the finest spots jn the nation. His show at the Hollywood Bowl was especially memorable.

Mr. Trimmer's civic interests are well based in the field of music. He has founded, trained, and conducted orchestras in Santa Monica, California, and he has served as Dean of the Santa Monica Conservatory of Music. Currently Mr. Trimmer performs throughout the San Francisco Bay Area.

In this album Don Trimmer creates a unique romantic quality which is caressing to the ear and persuasive to the heart. Choosing from America's finest, Don Trimmer has assembled five master musicians and has added to them his own impeccable musicianship, which reflects the highest standard of art. The selections within are the well known and much loved favorites and especially lend themselves to Don Trimmer's personal treatment. The resulting sound is a delightful blend of gentle rhythms, beautifully reflective solos, and tasteful nostalgia.

RR 797A:
My Funny Valentine
Where Or When
Arrividerci Roma
Around The World In Eighty Days
Red Roses For A Blue Lady

RR 797B:
As Time Goes By
Lonely Town
Foggy Day In London Town
It Happened In Monterey
September Song

Don Trimmer Orchestra

Don Trimmer, Conductor, Saxophone
Lou Jacklich, Accordion
Dan Levitan, Harp
Frank Higuera, Bass
Bill Flanders, Drums
Harry Alto, Guitar and Vibes
Ed Wetteland, Piano (Side 1)
Larry Blackshire, Vibes (Side 1)

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Serge Cassel
(Hugues Seyfried)
Poésies et Prose Françaises

Serge Cassel

Serge Cassel, the stage name of Hugues Seyfried, was born in Levallois on the outskirts of Paris. He studied under Jean d'Yd, Falconier and Paul Mounet who with his brother, Mounet-Sully, were among the greatest actors of their time.

As a very young man Serge Cassel went on the professional stage, playing both classic and modern parts. For twenty years he played in various theatres in Paris and Brussels, interpreting especially the great French dramatists: Racine, Corneille, Molière, Regnard, Marivaux, and Beaumarchais. He is noted for his impeccable diction and his complete identification with the role he is playing.

It amused him to appear in both plays of a double bill, playing first the role of the teen-age boy, Britannicus, in Racine's tragedy of that name, followed by the part of the old man, Perrin Dandin, in **les Plaideurs,** Racine's only comedy.

Serge Cassel has appeared with many artists of the Comédie-Française including Cécile Sorel, Marie Leconte, Albert-Lambert, Jr., Maurice Escande, and later with Chamarat and Robert Manuel.

Essentially a tragedian, he is also an admirable interpreter of French poetry, with a special talent for the Fables of La Fontaine to which he brings just the right touch of fantasy and imagination.

Serge Cassel, pseudonyme théâtral de Hugues Seyfried, est né à Levallois, banlieue de Paris. Il fut l'élève de Jean d'Yd, Falconier et Paul Mounet; ce dernier avec son frère, Mounet-Sully, furent parmi les plus grands artistes de leur temps.

Dans sa jeunesse Serge Cassel aborda les classiques anciens et modernes. Pendant vingt ans il joua dans divers théâtres de Paris et Bruxelles, interprétant surtout les grands auteurs dramatiques français: Racine, Corneille, Molière, Regnard, Marivaux et Beaumarchais. Il est noté pour son impeccable diction et son identification complète du personnage qu'il incarne.

Il s'amusa, après le rôle du jeune Britannicus, tragédie de Racine, à jouer tour à tour, dans la même soirée, Perrin Dandin, le vieillard des **Plaideurs,** la seul comédie de Racine.

Serge Cassel parut avec les artistes de son temps de la Comédie-Française: Cécile Sorel, Marie Leconte, Albert-Lambert fils, Maurice Escande et, plus tard, avec Chamarat et Robert Manuel.

Essentiellement tragédien, il est aussi un admirable interprète de la poésie française, avec un talent très personnel pour les Fables de La Fontaine; il sait y mettre une couleur toute emprunte de fantaisie et d'imagination.

Side 1
POÉSIES ET PROSE FRANÇAISES
(French Poetry and Prose)

1. **LES BOUFFONS - Légende de la brise** (Legend of the Zephyr) *Miguel Zamacoïs*
2. **ANDROMAQUE - Dernière scène de l'acte V** (Final Scene from Act V) *Jean-Baptiste Racine*
3. **LETTRE A TOUTE ABSENTE** (Letter to the Absent One) *Henri de Régnier*
4. **LE VENT** (The Wind) *Edmond Haraucourt*
5. **ICI-BAS** (Here Below) *Sully Prudhomme*
6. **LES CONFITURES** (The Preserves) *Georges Duhamel*
7. **ETRE POÈTE** (Being a Poet) *Georges Boutelleau*
8. **LES PRUNES** (The Plums) *Alphonse Daudet*
9. **LE COMMENCEMENT ET LA FIN** (The Beginning and the End) *Eugène Manuel*
10. **LE BONHEUR** (Happiness) *Paul Fort*

Side 2
FABLES DE LA FONTAINE

1. **LA MAL MARIÉ** (The Ill-Wed Man)
2. **LE HERON** (The Heron)
3. **LE LIÈVRE ET LES GRENOUILLES** (The Hare and the Frogs)
4. **LE LOUP ET LA CIGOGNE** (The Wolf and the Stork)
5. **LA LAITIÈRE ET LE POT AU LAIT** (The Milkmaid and the Jar of Milk)
6. **CONSEIL TENU PAR LES RATS** (Council Held by the Rats)
7. **LA COCHE ET LA MOUCHE** (The Coach and the Fly)
8. **LE SAVETIER ET LE FINANCIER** (The Cobbler and the Financier)
9. **LE RENARD ET LE BUSTE** (The Fox and the Statue)
10. **LES FEMMES ET LE SECRET** (The Women and the Secret)

THE AUTHORS

MIGUEL ZAMACOÏS (1866-1939). Author of gracious comdedies written in skillful verse: **The Jesters** and **The Marvelous Flower.** These two charming and witty plays had a great success from the moment of their appearance on the stage.

JEAN-BAPTISTE RACINE (1639-1699). Tragic poet. His celebrated dramas in verse form are of the purest style with logical and direct action and an admirable portrayal of human passions. Among the best known are: **Andromache, Britannicus, Berenice, Bajazet, Mithridates, Iphigenia, Phaedra, Esther,** and **Athaliah.** One comedy: **The Lawyers.** Boileau, La Fontaine, and Molière were among his friends. He is considered France's greatest dramatist.

HENRI DE RÈGNIER (1864-1936). An ingenious novelist and poet of refined taste, one of the leaders of the symbolist school. Among his published works: **The Good Pleasure, Midnight Marriage, The Encounters of Mr. Bréot,** and the collections of poetry: **Clay Medals, The Winged Sandal, Reflected Hours,** and **Vestigia Flamma** from which is taken the lovely poem, "Letter to the Absent One."

EDMOND HARAUCOURT (1856-1941). Novelist and poet. Collections of lyric poetry: **The Naked Soul** and **Alone.** One drama: **The Passion.** His "Rondel of Farewell" is often mentioned. An inventive mind of tender and sensitive feeling.

SULLY PRUDHOMME (1839-1907). Belongs to the Parnassian school. He wrote: **Verses and Poems** (1865), **The Stables of Augias, Italian Sketches, Lost Loves, The Revolt of the Flowers.** A writer of gentle and philosophical sentiments.

GEORGES DUHAMEL (1884-1966). French novelist. A doctor's son, he became a doctor himself before the first World War. Novels: **The Adventures of Salavin, The Diary of Salavin, St. John's Night,** and **The Lawyer from Le Havre** from which the famous anecdote, "The Preserves," is taken.

GEORGES BOUTELLEAU (1846-1916). Author of: **The Stained Glass Window, Daughter of the People, Méha, The American Girl.** Best known is his novel, **Epithalamium.** The charming verses, "Being a Poet," are taken from **Poems in Miniature.**

ALPHONSE DAUDET (1840-1897). Belongs to the schools of realism and impressionism. Novels: **Little Nobody, Sappho, The Support of the Family, Tartarin, Jack, Kings in Exile.** Famous collections: **Letters from My Mill, Monday Tales.** His most famous drama: **The Woman of Arles.**

EUGENE MANUEL (1823-1901). He employed with success intimate and popular poetry in his **Journeying, During the War,** and **Intimate Pages.** Two plays: **The Absent One** and **The Workmen** which was given at the Comédie-Française.

PAUL FORT (1872-1960). A poet of ingenious, exuberant, and varied inspiration. His works are largely published as subtitles in a series entitled **French Ballads.** He continued the tradition of the symbolist school.

JEAN DE LA FONTAINE (1621-1695). His **Fables** are celebrated in the entire world. He interpreted the most diverse subjects, made animals his characters who speak and act as humans. Although he borrowed from the ancients: Aesop, Phaedrus, and Horace, he made veritable creations with naturalness and good-humored malice. He also wrote tales, elegies, epistles, and madrigals of charming sentiment and pure poetry.

LES AUTEURS

MIGUEL ZAMACOÏS (1866-1939). Auteur de comédies gracieuses, adroitement versifiées: **les Bouffons** et **la Fleur merveilleuse.** Ces deux comédies, spirituelles et charmantes, ont eu un grand succès dès qu'elles parurent sur la scène.

JEAN-BAPTISTE RACINE (1639-1699). Poète tragique. Son théâtre célèbre est d'un style le plus pur où il y a une action simple, claire, avec une peinture admirable des mouvements de passions. Ses pièces les plus connues: **Andromaque, Britannicus, Bérénice, Bajazet, Mithridate, Iphigénie, Phèdre, Esther** et **Athalie.** Une comédie: **les Plaideurs.** Il fut l'ami de Boileau, de La Fontaine et de Molière. On le considère le plus grand auteur dramatique de la France.

HENRI DE RÉGNIER (1864-1936). Romancier ingénieux d'un goût raffiné, un des chefs de l'école symboliste. Parmi ses oeuvres il a publié **le Bon plaisir, le Mariage de minuit, les Rencontres de Monsieur Bréot** et des recueils de poésies: **les Medailles d'argile, la Sandale ailée, le Miroir des heures** et **Vestigia Flamma** d'où fut tiré le poème exquis, **Lettre à toute absente.**

EDMOND HARAUCOURT (1856-1941). Romancier et poète; auteur de recueils lyriques: **l'Ame nue, Seul.** Un drame: **la Passion.** Son **Rondel de l'adieu** est souvent cité. Qualités ingénieuses et sensibles.

SULLY PRUDHOMME (1839-1907). Appartenant à l'école parnassienne. Il a publié **Stances et poèmes** (1865), **les Écuries d'Augias, Croquis italiens, Vaines tendresses, la Révolte des fleurs.** Sentiments delicats et philosophes.

GEORGES DUHAMEL (1884-1966). Romancier français. Fils d'un docteur, avant la premiere guerre il fut docteur lui-même. Ses oeuvres: **les Aventures de Salavin, le Journal de Salavin, la Nuit de St.-Jean** et **le Notaire du Havre** d'où fut extraite la fameuse anecdote, **les Confitures.**

GEORGES BOUTELLEAU (1846-1916). Il écrivit: **le Vitrail, la Fille du peuple, Méha, la Demoiselle américaine.** Son roman, **Épithalame,** est le plus fameux. Les beaux vers, **Etre poète,** sont tirés des **Poèmes en miniature.**

ALPHONSE DAUDET (1840-1897). Appartient à l'école réaliste et impressioniste. A citer: **le Petit Chose, Sapho, Soutien de famille, Tartarin, Jack, les Rois en exil.** Recueils et nouvelles très appréciés: **Lettres de mon moulin, les Contes du lundi.** Son drame le plus connu: **l'Arlésienne.**

EUGENE MANUEL (1823-1901). Il a cultivé avec succès la poésie familière et populaire: **En voyage, Pendant la guerre** et **Pages intimes.** Théâtre: **l'Absent** et **les Ouvriers,** donné à la Comédie-Française.

PAUL FORT (1872-1960). Poète d'une inspiration fraîche, abondante et variée. Ses oeuvres sont parues pour la plupart dans une série appelée **Ballads françaises.** Il continua la tradition de l'école symbolique.

JEAN DE LA FONTAINE (1621-1695). Ses **Fables** sont célèbres dans le monde entier. Il interpréta les sujets les plus divers, fit parler ses animaux qui agissaient comme les humains. Quoique il emprunta aux anciens: Esope, Phèdre et Horace, il fut de véritables créations de malice et de bonne humeur naturelle. Il écrivit aussi des contes, des élégies et de charmants madrigaux emprunts de pure poésie.

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BRONCO

Amigo!

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BRONCO Amigo

A VER JAVIERCITO, USTED QUE ME VIO?

SE ME VA UNA SEMANA DEL SALON!

A VER RAMIRITO, USTED QUE ME VIO?

SE ME VA UN MES ENTERO DEL SALON!

LOS CASTIGADOS

AY! MIS AMIGOS QUE CREEN QUE PASO
LA MAESTRA DE LA ESCUELA EN LA CLASE SE CAYO
HUBIERAN VISTO EL CORAJE QUE LE DIO
ANDABA QUE ECHABA CHISPAS Y A TODOS NOS CASTIGO.

A VER JAVIERCITO, USTED QUE ME VIO?
SOLAMENTE LOS ZAPATOS, ESTABA VOLTEADO Y NI TIEMPO ME DIO
SE ME VA UNA SEMANA DEL SALON
Y A VER SI CUANDO REGRESA PONE USTED MAS ATENCION.

A VER JOSE LUIS, USTED QUE ME VIO?
NADAMAS LOS CHAMORRITOS, ESTABA AGACHADO CUANDO SUCEDIO
SE ME VA DOS SEMANAS DEL SALON
Y A VER SI CUANDO REGRESA PONE USTED MAS ATENCION.

AY! MIS AMIGOS QUE CREEN QUE PASO
LA MAESTRA DE LA ESCUELA EN LA CLASE SE CAYO
HUBIERAN VISTO EL CORAJE QUE LE DIO
ANDABA QUE ECHABA CHISPAS Y A TODOS NOS CASTIGO.

A VER RAMIRITO, USTED QUE ME VIO?
ESE HERMOSO PAR DE PIERNAS, TAN LINDAS MAESTRA QUE DIOS LE DIO
SE ME VA UN MES ENTERO DEL SALON
Y A VER SI CUANDO REGRESA SE LE QUITA LO FISGON.

JOSE GUADALUPE, USTED QUE ME VIO?
SE LA VOY A PONER FACIL. MEJOR EL CASTIGO ME LO PONGO YO
AQUI NOS VEREMOS EL AÑO QUE ENTRA,
SERA MI CASTIGO QUERIDA MAESTRA
NO ME PREGUNTE LO QUE YO LE VI
ESTABA DE FRENTE Y NO ME LO PERDI.

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...A VER JOSE LUIS, USTED QUE ME VIO?

SE ME VA DOS SEMANA DEL SALON!

JOSE GUADALUPE, USTED QUE ME VIO?

LADO A

SI TE VUELVES A ENAMORAR
Balada (Amor González) Pend. 3:01

SE VA, SE VA
Cumbia (José Guadalupe Esparza) América/Roda 3:11

UNA NOCHE MAS
Balada (Juan Carlos Abara) América 2:59

LOS CASTIGADOS
Marequetengue (Felipe de Jesús Martínez) Grever 2:31

MAL AMOR
Chicana (Enrique Londaits/Alejandra A.) Luen Music Co. 3:01

CORAZON DURO
Balada (José Guadalupe Esparza) América/Roda 3:32

LADO B

MIRENLA, MIRENLA
Cumbia (José Guadalupe Esparza) América/Roda 2:19

LAGRIMAS, SAL Y LIMON
Balada (Enrique Londaits/Alejandra A.) Luen Music Co. 3:10

AMIGO BRONCO
Cumbia (Gil Rivera) Intersong 3:16

SED
Cumbia (Gil Rivera) Intersong 2:20

OTRA VEZ EL AMOR
Cumbia (Luna Fría) Edim 2:33

ATRAPADO
Chicana (Martín Urieta) Urima 3:27

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LADO A

SI TE VUELVES A ENAMORAR

CORAZON, NO SEAS ASI
FIJATE DE QUIEN TE ENAMORAS
DATE CUENTA QUE UNA VEZ MAS
UN AMOR HAS PERDIDO Y LE LLORAS

ES QUE NO TE SABES MEDIR
TODO DE TI LO ENTREGAS
Y EL AMOR QUE ALIVIO TUS HERIDAS
AL FINAL TE DEJO UNA MAS.

SI TE VUELVES A ENAMORAR
ES MEJOR QUE SEA LA ULTIMA VEZ
PARA EVITAR LA EQUIVOCACION, CORAZON
YA SABES QUE HACER.

CORAZON ENTIENDELO BIEN
QUE EL AMOR NO ES COMO PENSABAS
HAY QUIEN SABE HERIR POR HERIR
QUE NO DA NADA POR NADA

TENTACIONES ENCONTRARAS
AQUI Y ALLA, DONDEQUIERA EXISTEN
ECHA MANO DE TU EXPERIENCIA
TEN CUIDADO DE NO CAER.

SI TE VUELVES A ENAMORAR etc. etc. etc.

SE VA, SE VA

PORQUE TANTAS MENTIRAS DE AMOR
PORQUE TANTAS PALABRAS QUE NO
QUE NO SUENAN SINCERAS EN TI
Y QUE YO POR QUERERTE CREI
POR AMARTE TANTO, POR AMARTE TANTO, SUFRI.

TAL VEZ YO FUI EL CULPABLE DE QUE
DE QUE BURLARAS MI CORAZON
POR ENTREGAR A CIEGAS MI AMOR
POR ENTREGARME SIN CONDICION
ME HAS DEJADO TANTO,
ME HAS DEJADO TANTO... DOLOR

PERO SE HA IDO YA
SE MARCHO SIN VERME MI HERIDA DE MUERTE
NO ME TUVO PIEDAD
PERO SE HA IDO YA
YO NO SUPE AMARLE, YO NO PUDE DARLE LA FELICIDAD
PERO SE HA IDO YA, QUISE DETENERLE
LLORANDOLE FUERTE, PERO SE HA IDO YA.

UNA NOCHE MAS

DEJAME SOÑAR CON TU CARIÑO
SI VAS A MARCHAR SOLO TE PIDO
UNA NOCHE MAS DE AMOR PROHIBIDO
VEN A COMPARTIR MI LECHO FRIO.

DEJA QUE MIS LABIOS TE ACARICIEN
COMO AQUELLA VEZ, TU VEZ PRIMERA
QUIERO CONSERVAR EN MI EL RECUERDO
DE TU AMOR DE NIÑA EN PRIMAVERA.

UNA NOCHE MAS PARA COMPRENDER
Y PARA LLORAR TU OLVIDO
UNA NOCHE MAS Y LUEGO TE IRAS
A BUSCAR OTRO CAMINO.

SE QUE TE PERDI, Y ESTOY CONCIENTE
QUE NO SUPE COMO RETENERTE
UNA NOCHE MAS DAME TU ABRIGO
Y AL AMANECER DAME TU OLVIDO.

UNA NOCHE MAS...

LOS CASTIGADOS

AY! MIS AMIGOS QUE CREEN QUE PASO
LA MAESTRA DE LA ESCUELA EN LA CLASE SE CAYO
HUBIERAN VISTO EL CORAJE QUE LE DIO
ANDABA QUE ECHABA CHISPAS Y A TODOS NOS CASTIGO.

A VER JAVIERCITO, USTED QUE ME VIO?
SOLAMENTE LOS ZAPATOS,
ESTABA VOLTEADO Y NI TIEMPO ME DIO
SE ME VA UNA SEMANA DEL SALON
Y A VER SI CUANDO REGRESA PONE USTED MAS ATENCION

A VER JOSE LUIS, USTED QUE ME VIO?
NADAMAS LOS CHAMORRITOS,
ESTABA AGACHADO CUANDO SUCEDIO
SE ME VA DOS SEMANAS DEL SALON
Y A VER SI CUANDO REGRESA PONE USTED MAS ATENCION.

AY! MIS AMIGOS QUE CREEN QUE PASO
LA MAESTRA DE LA ESCUELA EN LA CLASE SE CAYO
HUBIERAN VISTO EL CORAJE QUE LE DIO
ANDABA QUE ECHABA CHISPAS Y A TODOS NOS CASTIGO.

A VER RAMIRITO, USTED QUE ME VIO?
ESE HERMOSO PAR DE PIERNAS,
TAN LINDAS MAESTRA QUE DIOS LE DIO
SE ME VA UN MES ENTERO DEL SALON
Y A VER SI CUANDO REGRESA SE LE QUITA LO FISGON.

JOSE GUADALUPE, USTED QUE ME VIO?
SE LA VOY A PONER FACIL,
MEJOR EL CASTIGO ME LO PONGO YO
AQUI NOS VEREMOS EL AÑO QUE ENTRA
SERA MI CASTIGO QUERIDA MAESTRA
NO ME PREGUNTE LO QUE YO LE VI
ESTABA DE FRENTE Y NO ME LO PERDI.

MAL AMOR

QUISE CREER QUE NO PODRIAS SER DE OTRO
EN REALIDAD LA CULPA HA SIDO SOLO MIA
CUANDO TE VI EN AQUEL BAILE A MEDIA NOCHE
ME ENAMORE DE AQUELLAS COSAS QUE DECIAS

TRAIGA OTRO VASO DE CERVEZA CANTINERO
SE QUE HOY BEBI DE MAS Y QUE NO DEBERIA
AQUI ME ENCUENTRO RECORDANDO VIEJOS TIEMPOS
VOY A BRINDAR Y A FESTEJAR POR TU PARTIDA

MAL AMOR, COMO QUIEN DICE FUISTE UN MAL AMOR
MAL AMOR, AY! QUE DOLOR ME DA TU HERIDA
MAL AMOR, AYER TE FUISTE SIN DECIRME ADIOS
MAL AMOR, VOY A ARRANCARTE,
PERO A LLORARTE POR EL RESTO DE MI VIDA

QUIERO PEDIR QUE TOQUEN FUERTE ESAS CANCIONES
Y QUE ME DEN EL TONO DE LA MELODIA
PARA CANTAR ACOMPAÑADO DE MIS CUATES
Y NO LLORAR PENSANDO CUANTO LA QUERIA

MAL AMOR... etc. etc. etc.

CORAZON DURO

QUE FACIL SE TE HACE A TI
QUE ME OLVIDE DE TI, ME LO PIDES
COMO LOGRARLO, COMO LOGRARLO
SI EN CADA PEDACITO DE MI TU VIVES
MI CORAZON NO SABE OLVIDAR, ME LO PROHIBE.

CORAZON, CORAZON, CORAZON DURO
COMO PIEDRA QUE NO SIENTE NADA
COMO ESPINA QUE QUEDA CLAVADA.

CORAZON, CORAZON, CORAZON DURO
EL QUERERTE ES MI VIDA Y MI PENA
SOBREVIVO AUNQUE TU NO ME QUIERAS
CORAZON, CORAZON.

NO ENTIENDO EN TI LA RAZON
QUE TENGAS PARA QUE ME LASTIMES
COMO ES POSIBLE, COMO ES POSIBLE
QUE GUARDES TANTA MALDAD EN TI
QUE TE DECIDE
A DARLE UN GOLPE BAJO A MI AMOR, Y AUN SONRIES.

CORAZON, CORAZON... etc. etc. etc.

LADO B

MIRENLA, MIRENLA

QUE ME PERDONE LA GENTE
SI NOTAN QUE EN ESTA NOCHE
NO CANTO COMO OTRAS NOCHES
EL MOTIVO LES DIRE.

ES QUE SE ENCUENTRA PRESENTE
LA CAUSA DE MIS PENARES
LA MUJER QUE DE MI MENTE
NO PUEDO ARRANCARME, NO.

MIRENLA, MIRENLA, MIRENLA
NO ME DIGAN QUE NO ES BONITA
AL VER SU CARA DE VIRGEN
MI CORAZON ME PALPITA-A-A-A

MIRENLA, MIRENLA, MIRENLA
COMO QUIEREN QUE YO LA OLVIDE
SI DENTRO DE MI ALMA VIVE
QUERERLA QUIEN ME LO EVITA.

YO SE QUE USTEDES ENTIENDEN
PORQUE TAMBIEN HAN SUFRIDO,
PORQUE TAMBIEN HAN QUERIDO,
IGUAL COMO QUIERO YO.

ES POR ESO QUE LES PIDO
ME DEJEN CANTARLE A ELLA
ME DEJEN CANTARLE A ELLA
SOLAMENTE ESTA CANCION.

LAGRIMAS, SAL Y LIMON

HOY EL CIELO AMANECIO OBSCURO COMO MIS PENAS
BAJO LA LLUVIA EN LA CALLE, CAMINA TRISTE UN PERRO
COMO TRISTE VAGABUNDO, LO SIGO Y ME VOY CON EL
Y MUY ADENTRO DEL PECHO, ME LASTIMA TU RECUERDO.

DE QUE ME SIRVIO ESTE AMOR, QUE SOLO ME TRAJO LLANTO
DE QUE ME SIRVIO ENTREGAR LO MEJOR QUE YO TENIA
DE QUE ME SIRVIO CREER QUE ERAS TU MI BIEN AMADA
SI HAS DEJADO TIRADA MI ALMA QUE TE QUERIA

Y AQUI ESTOY TOMANDO EN LA CANTINA
EN MI CERVEZA HAY LAGRIMAS, SAL Y LIMON
Y HAY UN TONTO QUE ABRAZADO A UNA GUITARRA
ESTA CANTANDO ESA CANCION QUE TE GUSTABA
HACIENDO MAS PROFUNDO MI DOLOR.

Y AQUI ESTOY TOMANDO EN LA CANTINA
EN MI CERVEZA HAY LAGRIMAS, SAL Y LIMON
Y HAY UN TONTO QUE ABRAZADO A UNA BOTELLA
LE PIDE A DIOS PARA QUE VUELVA ELLA
Y RESULTA QUE ESE TONTO SOY YO.

SE ME HIELA EL CORAZON CON ESTA GOTAS TAN FRIAS
Y AUNQUE PAREZCA QUE NO, ESTOY SOLO ENTRE LA GENTE
SOLO LE PIDO AL SEÑOR ME AYUDE A OLVIDAR
AUNQUE HOY ME VEAN LLORAR COMO LLORA UN PENITENTE.

Y AQUI ESTOY... etc. etc. etc. etc.

AMIGO BRONCO

SE MURIO MI AMIGO BRONCO
SE FUE A VER QUE HAY MAS ALLA
SIEMPRE FUE EL CABALLO MAS ATREVIDO
BRONCO A MAS

SE ROMPIERON SUS TOBILLOS
YO LO TUVE QUE ACABAR
MIENTRAS LE DECIA DESPACIO
NOS VAMOS A ENCONTRAR
PA' VOLVER A HACER CAMINO
PA' CORRER HASTA VOLAR
SE ME FUE MI BRONCO A HACERME
UN SITIO EN EL MAS ALLA

SE FUE CABALLO LOCO QUE JAMAS DIOS PASO AL TREN
Y ES QUE TENIA QUE PERDER ALGUNA VEZ
TUVO PATAS DE ORO Y DE PAPEL
SE FUE EL MAS AMIGO, EL BRONCUDO YA SE FUE
PERO RENACE UN POTRILLO QUE SE VE
NEGRO, FUERTE Y BRONCO COMO EL.

SED

YO TENGO SED
Y ME LA TENGO QUE SACIAR CONTIGO
TU ERES EL AGUA QUE ME GUSTA
TU ERES EL VINO QUE YO PIDO.

DESVISTEME
MIRA QUE SECA ESTA MI PIEL SIN TI
QUE SECO ESTA MI CORAZON
NINGUN LICOR ME SABE A TI.

DESVISTEME
Y EN LA HUMEDAD QUE GUARDAS POR AHI
MOJAME Y DAME DE BEBER
QUE ESTOY POR ESTA SED
A PUNTO DE MORIR.

YO TENGO SED
LA SED MAS GRANDE QUE JAMAS HABIA SENTIDO
Y NO HAY PODER QUE ME LA CALME
NINGUN LICOR LO HA CONSEGUIDO.

DESVISTEME
MIRA QUE SECA ESTA MI PIEL SIN TI
QUE SECO ESTA MI CORAZON
NINGUN LICOR ME SABE A TI.

DESVISTEME
Y EN LA HUMEDAD QUE GUARDAS POR AHI
MOJAME Y DAME DE BEBER
QUE ESTOY POR ESTA SED
A PUNTO DE MORIR.

OTRA VEZ EL AMOR

AQUI ESTAS OTRA VEZ
COMO NIÑO CON JUGUETE NUEVO
VIENDO AL MUNDO NUEVAMENTE BELLO
Y RECUPERADO DEL AMOR PASADO.

ALLA VAS CORAZON
SE TE OLVIDAN LOS DOLORES VIEJOS
NO ESCARMIENTAS Y LEVANTAS VUELO
PORQUE NUEVAMENTE TE HAS ENAMORADO

OTRA VEZ EL AMOR, OTRA VEZ EL AMOR
HA CLAVADO SU FLECHA CON DULCE DOLOR
OTRA VEZ EL AMOR, OTRA VEZ EL AMOR
HA TOMADO EN SUS MANOS A MI CORAZON

OTRA VEZ EL AMOR, OTRA VEZ EL AMOR.

ATRAPADO

SE ME METIO TU AMOR TAN DE REPENTE
ME TIENES ATRAPADO SIN SALIDA
PORQUE TE ESTOY AMANDO SIMPLEMENTE
COMO JAMAS TE AMARON
COMO JAMAS TE AMARON EN LA VIDA.

QUE TIENE TU MIRAR, TU FORMA DE BESAR
QUE ME HA EMBRUJADO
PORQUE EN NINGUN LUGAR HE SIDO TAN FELIZ
COMO A TU LADO.

SIN CONOCERTE MUCHO TODAVIA
TE CONVERTISTE EN DUEÑA
TE CONVERTISTE EN DUEÑA
DE MI VIDA.

A MI YA NO ME IMPORTAN TUS ERRORES
TAMPOCO SI ME QUIERES O ME ENGAÑAS
PORQUE TE LLEVO AMOR DE MIS AMORES
COMO PUÑAL CLAVADO,
COMO PUÑAL CLAVADO EN MIS ENTRAÑAS.

FONOVISA
SERIE
DIGITAL

Music of North Carolina
Recorded Live at the 1978
Brandywine Music Festival

Heritage Records
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HERITAGE XXIV
STEREO

Music of North Carolina

Each year the Brandywine Mountain Music Convention has a theme. The 1978 Convention featured the music of North Carolina. No state in the country has had more staying power in the area of traditional music than North Carolina. In the early days of recorded country music, North Carolina gave us such extraordinary performers as Charlie Poole and the North Carolina Ramblers, the North Carolina Tar Heels and Da Costa Woltz's Southern Broadcasters. In the 30's and 40's, J.E. Mainer's Mountaineers, from Concord, North Carolina, Pioneered the sound of Blue Grass. At the same time, the traditional music festival, so wide-spread today, evolved in North Carolina, encourged by the beloved balladeer Bascom Lamar Lunsford. The Union Grove Fiddlers Convention, the Country's largest, took root here as well. When traditional music experienced a rebirth in the 1960's, North Carolina musicians led the way. Some of the finest and most popular records to reach and affect the lives of city musicians at that time were by Doc Watson, Clarence (Tom) Ashley, Clint Price and Fred Howard. The Fuzzy Mountain String Band and, later, the Red Clay Ramblers, set a new standard for old time band music and popularized many wonderful tunes that had been collected by the band members in the field.

One of the central reasons for featuring the state of North Carolina was because it gave the Brandywine Friends of Old Time Music an opportunity to honor one of their idols, Tommy Jarrell. Raised in Round Peak, North Carolina at the foot of Fishers Peak, the largest of a long chain of mountains separating North Carolina from the neighboring state of Virginia, Tommy Jarrell carries on a family tradition of outstanding musicianship. His father, Ben Jarrell, was the source of many of Tommy's tunes. He played with Da Costa Woltzs Southern Broadcasters. Tommy is widely recognized as a bona fide genius of traditional music. Both in his dynamic fiddle playing and banjo playing and in his intense vocals, Tommy has set a standard that many have copied. The music presented here is vintage Tommy Jarrell and features Tommy on both fiddle and banjo. It was a distinct honor to have Tommy with us and we will always remember the moving segment during which some of Tommy's admirers appeared on stage and, each in their turn, played one of Tommy's tunes while a beaming Tommy urged them on.

The Convention was blessed with an abundance of fiddling riches. Benton Flippin, backed up by Paul Sutphin on guitar Blanton Owen on banjo, Larry Flippen, guitar, and Verlon Clifton, mandolin, showed us what a good North Carolina dance band sounds like. The first Brandywine Mountain Music Convention featured the Galax sound and Benton's band made it plain that the same sound is equally prevalent on the North Carolina side of the Mountains in Surry County.

Perhaps the most famous of all North Carolina traditional musicians was Charlie Poole. Born in 1892 in Alamance county, North Carolina, Poole lived a short, spectacular life which ended in 1931. With Posey Rorer and Norman Woodlieff, he formed the North Carolina Ramblers and in the 1920's they became enormously popular, touring the South and Midwest to wide acclaim. The band later added Roy Harvey on guitar and in its final years, substituted Lonnie Austin on fiddle for Posey Rorer. The tight band sound was due in the main to Poole's unusual three-finger banjo style and to the high level of skill of all the band members. Stories about Poole's escapades abound. It is said that his banjo style developed because, as a child, a baseball smashed the fingers of his right hand. Kinney Rorrer likes to regale audiences with the story of how charlie Poole developed his singing style. Kinney claims that the origin lies in a bar room brawl, during which a policeman's bullet creased Charlie's teeth and lips, causing him to adopt a closed mouth speaking and singing style. At the Convention, the Charlie Poole style was well represented by the New North Carolina Ramblers. C. Kinney Rorrer and his brother Doug Rorrer can claim direct ties to the original Ramblers. Despite the difference of spelling, they are relatives of Posey Rorer, whose sister Charlie Poole married in 1920. The additional members of the band are: Wayne Seymore, who plays guitar (and banjo on "Who's Black Baby Are You")and Richard Bager on fiddle. Kinney Rorrer has a wealth of knowledge about Charlie Poole and the North Carolina Ramblers and has a storehouse of marvelous tales about the band.

Cass Wallen is representative of another North Carolina tradition, the solo ballad singer. The strength of his voice and the breadth of his repertoire make him a particulary good representative of the genre.

The Cork Lickers are a young North Carolina string band. Their sense of fun and rhythm, and their high spirited music was a welcome addition to the convention. It is clear that North Carolina's contribution to old time music will continue with bands such as the Cork Lickers actively performing.

Another young North Carolina musicians who is well represented on this album is Dave Holt from Asheville, North Carolina. Dave is one of those people who can people who can pick up any instrument and play it. He is the featured banjo player with the Luke Smathers String Band and has performed solo around the world. He is the coordinator of the Appalachian Music Program at Warren Wilson College in Swannanoa, North Carolina.

By Sheldon Sander

℗ 1979 HERITAGE RECORDS

SIDE 1

TOMMY JARRELL
1. OLD BUNCH OF KEYS
2. CHILLY WINDS
3. BACK STEP CINDY
4. RILEY AND SPENCER
5. CRIPPLE CREEK
6. SOURWOOD MOUNTAIN

SMOKEY VALLEY BOYS
7. CRICKETT ON THE HEARTH
8. KATY HILL
9. FORTUNE

CASS WALLEN
10. TIMES HAS MADE A CHANGE IN ME

Photography & Design by TONY GAYE & JEANNIE PEARCE
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Notes by SHELDON N. SANDLER
Produced by the BRANDYWINE FRIENDS of Old Time Music
Editing by BOBBY PATTERSON

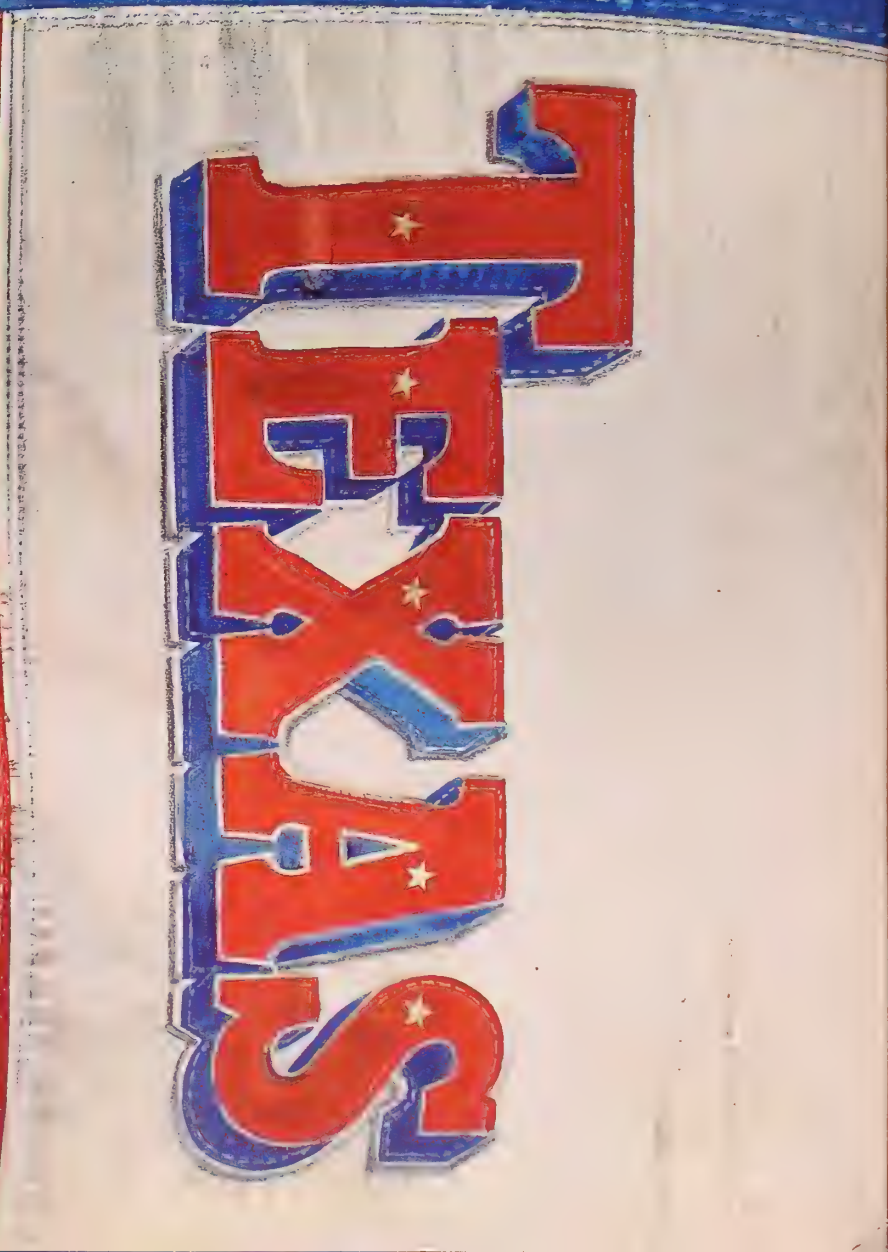
SIDE 2

NEW NORTH CAROLINA RAMBLERS
1. IF I LOSE
2. WHOSE BLACK BABY ARE YOU
3. GOODBYE BOOZE
4. MOVING DAY

DAVE HOLT
5. COTTEN EYED JOE
6. DINAH

CORKLICKERS
7. HALLELUJAH SIDE
8. POLLY WOLLY DOODLE

Traditional Texas Music — Live at the 1985 Brandywine Mountain Music Convention



TEXAS MUSIC

Produced by The Brandywine Friends of Old Time Music

Selections and Album Coordination by Carl Goldstein

Recorded by Charles River Productions, Cambridge, Mass.

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Liner notes by George Mercer

Edited by Bobby Patterson

Back cover layout by Riva Brown

Art direction by Moishe Mark and Alice Sebrell

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HERITAGE RECORDS

066

Liner Notes Enclosed

SIDE A

TEXAS PLAYBOYS

1—Playboy Theme and San Antonio Rose
2—La Golondrina
3—Dusty Skies
4—Medley (Take Me Back to Tulsa, Stay All Night, Ida Red, Big Balls in Cowtown)

JUNIOR DAUGHERTY

5—Sally Goodin
6—Rose of Avonmor
7—Texas Schottische
8—"D" Medley

SIDE B

MARIACHI AMERICA

1—Mexicano
2—Conateches
3—La Basurita
4—El Carretero

MAC BENFORD'S OLD TIME BAND

5—Texas

MIKE SEEGER

6—Sally Goodin

SUZANNE EDMUNDSON

7—If He'll Just Help Me Get Over You

MAC BENFORD'S OLD TIME BAND

8—Texas Quickstep

In American mythology no place, no single geographic location, looms as large as Texas. This preeminence is the result, in part, of the physical size of the state. It owes something to history as well. And to a combination of the brag-talk of natives and the romantic notions of non-Texans. Cattle, oil, and lots of money also contribute to the image of a Texas that is larger than life. The "bigness" of Texas also applies to its music traditions—From Eck Robertson and Vernon Dalhart to modern C&W, Texas and its musicians have been influential, almost dominant. Even Mississippi-born Jimmie Rodgers considered himself more Texan than not.

In July 1985 in a shaded valley near Fair Hill, Maryland, the Brandywine Friends of Old Time Music presented part of the Texas music story to several thousand old time and country music fans. Although they could only present several slices of Texas music, the representatives of musical Texas they selected were vital, exciting and musically superior examples of what Texas has meant to American music.

It may be difficult to picture a Mariachi Orchestra at a Mountain Music Convention. But for those present it was not only natural, it was exhilarating. Mariachi America, an eight-piece orchestra from Mexico, is one of the foremost organizations of its kind and has toured successfully throughout Mexico and the American Southwest. The Mariachi tradition originated in the area of Guadalajara, Jalisco, from the musical groups hired to entertain at weddings and other celebrations (The word "Mariachi" is from the French for wedding.) The music has now developed a highly popular vocal and orchestral style that has been influential in both Mexican and non-Mexican American traditions. Those who attended Brandywine '85 will testify that it has considerable visual impact as well.

The members of Mariachi America are Enrique Castaneda (guitar), Efrain Hernandez (vihuela), Hilario Rodriguez (guitarron), Mariano Ramirez (violin), Saul Enriquez (violin), Porfirio Palomo (violin), Jesus Ramirez (trumpet), and Rafael Mendoza (trumpet). The orchestra also features the vocals of Malena Cano. Known professionally as "La Perla", she sang her way to first-place in a radio talent contest at age 10 and has since sung her way to the top of the Mariachi world. She has performed on radio and television, in concerts and festivals from Mexico City to Washington, D.C., and has been a successful recording artist.

Shaped by generations of fiddlers playing for dances and contests, Texas-style fiddling is both distinctive and exciting. Texas fiddle style has also borrowed swing and is identified by its finely shaped, intricate tunes and by the fiddler's attention to melodic detail. Junior Daugherty is a champion fiddler who has won competitions throughout the southwest. An expert in a variety of fiddle styles, Daugherty [backed by Bo Lipari] demonstrates with both consummate skill and taste why Texas-style is so widely respected and copied.

The Texas Playboys were formed by the late Bob Wills in 1933. From that time until Wills' death in 1975, the band was synonymous with Western Swing. Indeed, the band was so popular that it wasn't long before Wills' widow, Betty, asked Leon McAuliffe to reorganize the group. As the Brandywine audience was quick to realize the band still swings, bringing Texas swing to new audiences as well as old fans with a vitality that keeps it as fresh as it was in 1933. The Texas Playboys are Leon McAuliffe (steel guitar, vocal), Leon Rausch (lead vocal), Al Stricklin (piano), Smokey Dacus (drums), Eldon Shamblin (guitar), Joe Ferguson (bass), and Gene Gasaway and Bob Boatright (fiddles).

Every year when the Brandywine Friends of Old Time Music selects a theme for its Mountain Music Convention it invites musicians who are carrying the traditions beyond their time and place of origin. At Brandywine '85 a number of musicians paid homage to the music of Texas, demonstrating just how deep an imprint the Lone Star State has made on American country music. The range is as broad as could be—from Mike Seeger's jew's harp rendition of Eck Robertson's 1922 version of "Sally Goodin" through Mac Benford's old time dance tunes to Suzanne Edmundson's beautiful rendering of Lefty Frizzell's "If He Just Helps Me Get Over You".

Mac Benford's Old Time Band consists of Mac on banjo, Bo Lipari (guitar), Woody Woodring (fiddle), Jim Miller (fiddle) and Jenny Cleland Vidich (bass). Suzanne Edmundson was backed up by: Tony Marcus (fiddle), Paul Herling (fiddle), Doug Dorschug (bass) and Ed Snodderly (dobro).

Texas musicians from Mariachi to Swing. All at Brandywine '85. And they were only a part of the weekend. To present a truly complete picture of Texas music the festival would have had to have lasted all summer (And this would have been a twenty record set). The picture, limited as it is, is still a beautiful one. To get a better picture of Texas music, you'll have to visit Texas.

George Mercer

y... sigue la
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Y... sigue la SUPERFIESTA

CARA A

CUANDO CALIENTA EL SOL
ADELITA
ADIOS MUCHACHOS
CUANDO VUELVA A TU LADO
ACERCATE MAS
ANSIEDAD
ME LO DIJO ADELA
NICOLASA
AMAPOLA
MARIA BONITA
LLEGO EL AMOR
EL AMOR ES ALGO MARAVILLOSO
ARRIVEDERCI ROMA
FASCINACION
ADIOS

CARA B

VAMOS A CONTAR MENTIRAS
LA TARARA
EL PATIO DE MI CASA
ASTURIAS PATRIA QUERIDA
RIANXEIRA
PEPA BANDERA
MARIA DE LA O
TRIANA MORENA
MARIQUILLA BONITA
CAMINO VERDE
PATRICIA
PEPITO
CORAZON DE MELON
SON TUS PERJUMENES

SERIE INTERNACIONAL

COMPAS

LPC–6007 / STEREO

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Arreglos: Miguel Angel Varona
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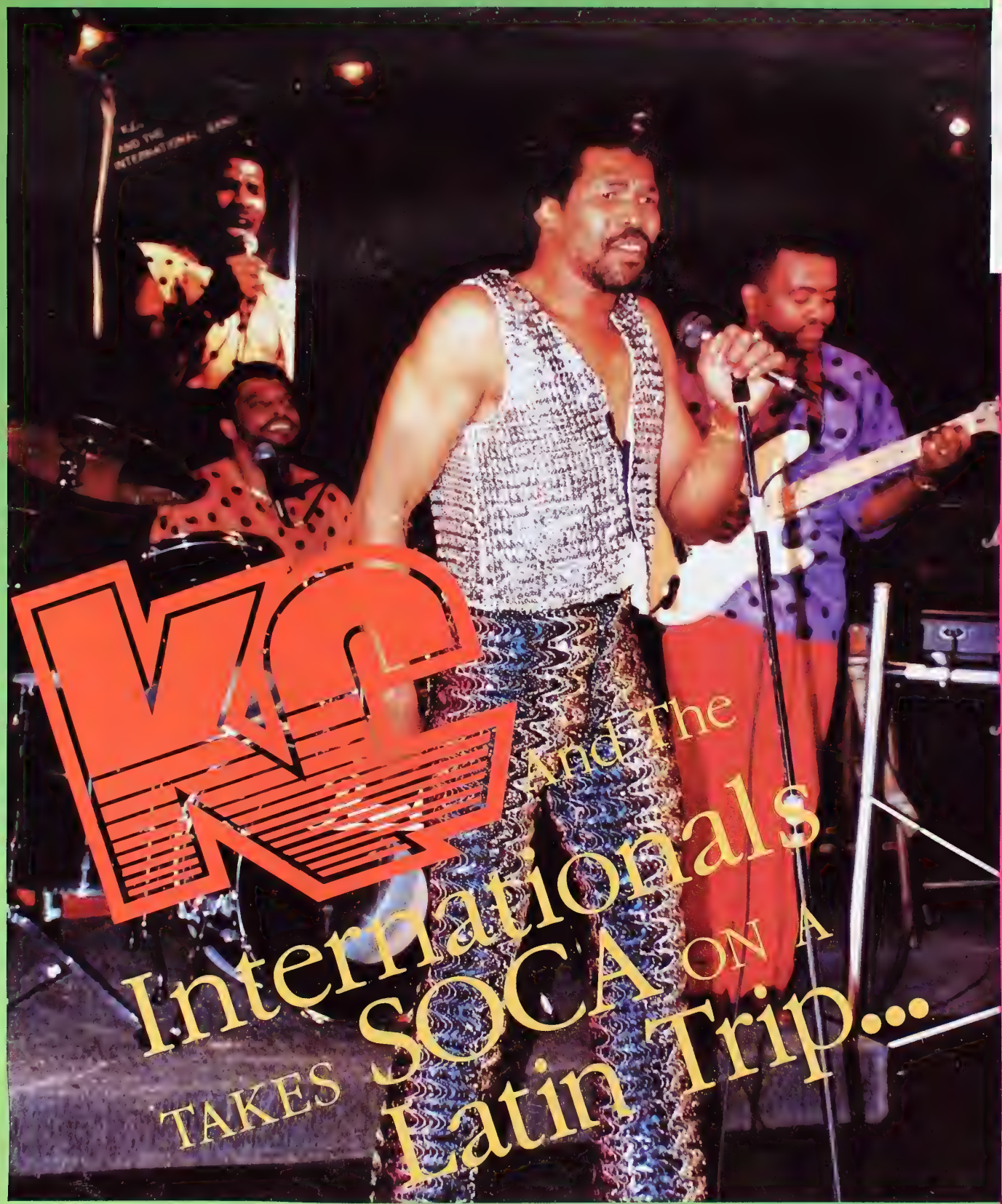

K.C. AND THE INTERNATIONALS

This Record is
Dedicated to the
Godfather of Soul
JAMES BROWN
"Hang in There
My Brother"

K.K.C. & THE INTERNATIONAL BAND (K.C. 7669)

Side A: The Appetizer
Doh Wine (Colin Lucas)
Ra-T-Ray (Designer)
Soca Music (KC)

Side B: The Main Course
Penelope (Crazy)
Both Ah Dem (Sparrow)
Jab Jab (Superblue)

VOCALS BY:

KC ..... Trinidad
Roland (Ragger) ..... Trinidad
Cliff ..... St. Lucia
Willie Baez ..... Puerto Rico

Trombone ..... Wayne Walcott
Trumper ..... Al Panama-Marcado
Sax ..... Charles
Guitars ..... Roland-Ragger
Keyboard ..... Brian Walker
Bass ..... Mercelino
Drums ..... Bug Anthony Niles
Percussion ..... KC-Bug Niles

Music Arranged by:
KC & Al "Panama" Mercado
Produced and Arranged by:
Kenneth Charles (KC)
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Variations on a Theme of Haydn

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Photo: Dick Reid

ERICH LEINSDORF was born in Vienna in 1912. At the age of 22 he received his first important conducting engagement as assistant to Bruno Walter in Salzburg. Later he also served as chief assistant to Arturo Toscanini in the preparation of various operas done at the Salzburg Festivals. Since his arrival in the United States in 1938, he has held posts as conductor and music consultant at the Metropolitan Opera in New York; conductor and musical director of the Rochester (New York) Philharmonic Orchestra; and director of the New York City Opera. On numerous tours in this country he has been guest conductor with the San Francisco Opera, the NBC Symphony, the Pittsburgh Symphony, the St. Louis Symphony, and the Los Angeles Philharmonic Orchestra.

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SYMPHONY NO. 3 IN F MAJOR, Opus 90

I. Allegro con brio — *III. Poco allegretto*
II. Andante — *IV. Allegro*

The tempestuous winds of nineteenth-century romanticism were at their strongest in 1883, the year in which Johannes Brahms' Symphony No. 3 first appeared. Any composer who *was* anybody, who desired recognition, was writing what has come to be called "program music": tone poems, descriptive overtures, dramatic symphonies, and operas based mainly on fantastic and/or nationalistic subjects, preferably set in distant times and places. Indeed, it was considered reactionary to disregard the musical weather vane of the day by penning sonatas, quartets, orchestral serenades, variations, and symphonies so absolute in character as those of Brahms. But the German master walked right into the gusty contemporary currents with a steady, sure pace, despite the especially vocal disapproval of the Liszt and Wagner-Bruckner camps.

Too much, both sense and nonsense, has been said about the classical orientation versus romantic inclinations in Brahms. We can by now leave the matter alone, aware that, while Brahms' strength lies in his attachment to and affinity for the disciplines of classical forms, one creative attitude need not exclude the other. For the real Brahms stands somewhere between the two realms of art, if not astride both. His romanticism is something more than technique as an end, spectacle, uncontrolled emotionalism, formlessness: it is rather individuality with taste, introspection, and the privilege of breaking rules now and then for heightened eloquence. Never is there effect for its own sake. Brahms can look admiringly over his shoulder at the classical edifices of eighteenth-century music, and even emulate them; but he is neither indifferent to the romantic tempo of his own time nor averse to expressing his own deep emotions, discreetly or fervently.

Because of his painstaking workmanship and self-criticism Brahms introduced his Third Symphony six years after the Second. This is contrary, surely, to the spontaneity and fecundity of Bach, Handel, Haydn and Mozart. On the other hand, Brahms' orchestra is modeled after the Haydn-Mozart-Beethoven grouping: winds in pairs (except for the four horns), a pair of tympani, the usual strings, and no frills. Instruments are not pushed to their range extremes, thus adhering to a characteristic classical canon of moderation in this respect. The two ingratiating inner movements of the symphony, standing as they do between giants, are of Hellenic simplicity. Yet what glowing beauty of orchestral effect there is in the undulating movement and intertwining of strings and bassoons in the *Andante!* And the final *Allegro* is not just a pleasantly undemanding bit to finish things off in the classical manner: it is the heart, the most meaningful utterance, of the work.

While Brahms disapproved of literary connotations tagging his music, he indulged himself in the very nineteenth-century penchant of a recurring, linking motive. It is the F - A - F motto he adopted as a young man: "Frei, aber froh" (Free but glad), which appears in several compositions. In the Third Symphony (where the A is flatted) we hear it in the first, third and fourth movements, notably at the opening and closing of the first.

The symphony's first performance, with Hans Richter conducting the Vienna Philharmonic Orchestra, was an occasion of complete triumph for Brahms — in spite of the inevitable hissing demonstration by the Wagner-Bruckner faction in the audience. The powerful critic Eduard Hanslick compared the Third with Brahms' two earlier symphonies and found it "artistically the most perfect." Other friends, critics and biographers have apparently been determined to append extra-musical meaning to the symphony. A compounding of some of these poetic interpretations leads to the not unsound conclusion that an autumnal atmosphere pervades the masterwork — autumnal in its ripeness of resources, its full harvest of work well done, its richly mature personality.

VARIATIONS ON A THEME OF HAYDN
Opus 56a

This work, Brahms' first purely orchestral essay, was composed in 1873. As in the case of the earlier Piano Concerto in D Minor, the Variations first saw the light of day in two-piano form. It is probable, however, that they were initially scheduled for orchestral garb, the keyboard setting serving as a preparatory study. (Indeed, the publication of the orchestral score followed that of the piano by only two months.) In either form, the composition is a marvel of complex simplicity, subtle directness, and masterful accessibility. And certainly the transparency and imagination with which Brahms wove his orchestral fabric is not less expert than his subsequent orchestral works.

THEME: C. F. Pohle, a friend of Brahms and biographer of Haydn, called to Brahms' attention a hitherto unknown Divertimento ("Feldpartita") by Haydn, composed in 1760 for Prince Esterhazy's band. Brahms copied into his notebook the second movement, believed to have derived from an old Burgenland pilgrims' song, *Chorale St. Antonii.* For the statement of the chorale in his treatment, Brahms follows Haydn's instrumentation. The direct, irresistibly tuneful chorale is remarkably symmetrical, despite its curious structure. A ten-bar section (five plus five) is answered by eight bars, a return to the ten-bar period, and then a climactic miniature coda of seven bars. Harmonically, rhythmically, and even in the theme's melodic profile, the ensuing eight variations and finale do not stray far afield from Haydn's little piece. Unless otherwise indicated, the tonality of B flat major prevails.

VARIATION 1. Poco più animato. The final notes of the preceding coda announce the octave transformation of the theme by the strings.

VARIATION 2. Più vivace (B flat minor). The rhythmic pattern of the theme predominates; the melody is only suggested.

VARIATION 3. Con moto. This serene episode, an entity in itself, is voiced by alternating strings and winds. Arabesque embroidery contributes to the movement's ingratiating character.

VARIATION 4. Andante con moto (B flat minor, 3/8). Two central melodic ideas are intertwined alternately, developing by remarkably expert contrapuntal treatment.

VARIATION 5. Vivace (6/8). Almost like a tarantella, this variation has a dance-like companion of different character in —

VARIATION 6. Vivace (2/4). If anything, it is strongly suggestive of some kind of heavily marked peasant dance.

VARIATION 7. Grazioso (6/8). Here is an unmistakable *siciliano,* the lilting eighteenth-century dance form typified by dotted 6/8 rhythms and employed by such baroque masters as Corelli, Bach and Handel. Brahms cleverly implies a 3/4 metre in one portion.

VARIATION 8. Presto non troppo (B flat minor, 3/4). The last variation, whispered by muted strings, is reminiscent of the finale of the Third Symphony. Both are in the same key, and both are sombre-hued.

FINALE. Andante. Like a stately processional this square-cut conclusion builds on a five-bar ground bass evolved from Haydn's melody. It is a passacaglia, and so we have, in a way, variations within a variation.

Produced by RICHARD JONES

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BEETHOVEN "EROICA"

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FESTIVO
SERIES

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 3 in E flat, Op. 55 "Eroica"

Side 1:

1. Allegro con brio
2. Marcia funebre (Adagio assai)

Side 2:

3. Scherzo (Allegro vivace)
4. Finale (Allegro molto)

Rehearsal of Marcia funebre

CONCERTGEBOUW ORCHESTRA, AMSTERDAM conducted by PIERRE MONTEUX

The "Eroica" represents a milestone in Beethoven's development, and in the development of the symphony. The composer treats symphonic form on a scale never before attempted, and succeeds in expanding it to contain those ideas which he felt needed expression. Mozart, despite his own unparalleled performance as a symphonist, had never seen the form as a vehicle for subjectively inspired rhetoric. In his hands it had remained essentially what it had been for Haydn: a sort of amplified chamber music, suitable for performance by gentlemen's gentlemen, and cut to suit an audience of more or less untroubled aristocrats. Beethoven was to make the final transition socially from employee to artist, and musically from deference to self-expression. In retrospect, the most significant talent that Beethoven brought to the Viennese music salons was not the one for which skill he showed in smashing ornaments and upsetting guests. For as his deafness approached, hand in hand with an awareness of unusual talent, Beethoven drew himself increasingly into the posture of one whose mission is some important act of self-assertion. ("A more self-contained, energetic, sincere artist I have never seen," was Goethe's judgement on this bold, strong personality who set his own standards of work and behaviour.)

Begun in 1801 and completed in the spring of 1804, the score of the "Eroica" was headed with characteristic boldness: "Sinfonia grande, intitolata Bonaparte." But when Beethoven heard that Napoleon had proclaimed himself emperor on May 18, 1804, he was so angry, as eye-witnesses tell, that he tore up the title-page, and for later publication he gave the work the following heading: "Sinfonia eroica, composta per festiggiare il sovenire d'un grand' uomo" (Heroic symphony, composed to celebrate the memory of a great man). The work was finally dedicated to Prince Franz Joseph von Lobkowitz, in whose palace in Vienna it was first performed in August 1804. The first public performance followed on April 7, 1805, at a concert in the Theater an der Wien.

Yet the original dedication was supremely apt: just as Napoleon shook the old order in society, the "Eroica" foreshadowed new, less settled, patterns in art. While the work is not formless, a proportion of its effects are captured by submitting an overwhelming, nearly unmanageable weight of musical material to familiar exigencies. Sonata form — never entirely abandoned by Beethoven — is here used to constrict rather than circumscribe, and, by being thrown into conflict with its content, imparts to it and received from it that extra heat and dynanism which is the inevitable result of touching off explosives in a confined space. However residual, the sketched-in lines of traditional forms are vital to the result.

In the first movement, once the cellos have pronounced the opening theme and mobilised a prevailing rhythm, bewildering scraps of melody emerge which are seen to have thematic function only later when they form the bases for climaxes. Nevertheless, in moving to the second subject — a group of themes — Beethoven drops a clear marker-buoy by switching to the orthodox dominant key. The form, however jostled its contours, is thereby fully established. Similarly, in making the development section a tour of the keys, Beethoven is not far from Haydn, and in introducing a new theme in its course — in E minor — he follows much respectable precedent. The difference lies in the way he sees this development: not as a section co-equal with its partners, but as a kind of eruption area for the rhetoric amassed in the opening phrases.

Another signpost is set up with the return of the tonic: the famous passage in which the strings hold the dominant, and a single horn, as if quietly remonstrating against excess, modestly suggests the opening theme in E flat. But this puts us right in the composer's pocket. With the road marked so clearly, we are now to expect a recapitulation and a coda. We get both, although the coda is 140 bars in length, and we must call it, in despair, a new development.

Beethoven's justly famous funeral march is in well-authenticated rondo form, and the novelty lies in its greatly extended proportions: the long, dolorous main theme is flanked first by a C major episode of consolatory import, next by a solemn F minor fugato. This latter leads to a profound, anguished upheaval and then, once more, to the main theme, wrapped in deepest mourning.

The scherzo, here fraught with dangerous syncopations, and the trio — genial fanfares from the horn section — follow quite regularly. Possibly this movement's best moment is the last, where an angry outburst gives the final word to the timpani. The finale, too, is quite recognisable: a set of variations (on a theme from the composer's own ballet "The Creatures of Prometheus") whose roots return comfortably to Haydn. But the treatment is immensely rich. The theme occurs frequently in the bass — in the fifth variation, for example, under a march theme — and elsewhere is put through its paces in fugato. To round matters off comes first an *Andante* variation, tricked out in luscious harmonies, and then an ebullient, entirely typical *Presto* — a fitting close to a symphony which not only stands as a landmark in art, but is, as Berlioz scarcely needed to remind us, "entitled to rank as equal with the highest conceptions of the composer."

PIERRE MONTEUX (1875-1964)
Wherever Pierre Monteux conducted he left an impression of his warm-hearted and generous character alligned with a conducting technique that was always authoritative without being dictatorial; he was a firm leader who never relied on power-wielding tactics to achieve results. Born in 1875 his career spanned a period which saw one of the most turbulent upheavals in music history. As conductor of Diaghilev's Russian Ballet from 1911 to 1914 he often introduced new music to hostile audiences (the most notorious occasion being the première of "Le sacre du printemps") This he did with an assurance and stolidity which was repaid by the gradual introduction of these "modern" works into the basic repertoire.

But, for all the standard-bearing that Monteux undertook on behalf of modern music, it was to the classics that he returned at the end of his life. Two years before his death he recorded the "Eroica" with the Concertgebouw Orchestra, Amsterdam with which he had been associated for 40 years. The record was released when the orchestra was celebrating its 75th anniversary and it now stands as a historical document and tribute to one of the great masters of conducting. The rehearsal fragment of the slow movement recorded here provides some fascinating insights into Monteux's method of working and relationships with his orchestras, which included the Boston, San Francisco, and London Symphony Orchestras. (He also founded the Orchestre Symphonique de Paris and was conductor at Covent Garden, the Paris Opéra, and the Metropolitan, New York.)

Here, with the Concertgebouw Orchestra, Monteux patiently and gently expresses his intentions and the orchestra reacts willingly to his direction. Much time is taken over the first entry of the main theme, especially the first three notes ("the most difficult note is the second," says Monteux). He emphasises the rhythm, which is to be played not as a strict march but "with the *character* of a march." Dynamics also play an important part. Monteux stresses the *pianissimo* marking for the first theme and asks the strings to play "sur la touche" (on the fingerboard) to produce a softer sound. It is always the smallest details which are polished — cellos are directed to play with a "tiny" glissando and a *sostenuto* indication for strings is achieved with seeming effortlessness. *Fortissimo* attacks are forthright and Monteux urges strings to dig into their instruments at these points. An upward *staccato* scale is directed to be played "exactement" so reducing the possibility of any unnecessary exaggeration. It is this attention to the finer points in the score that repays in performance — which, ultimately, is the most important thing.

Colour photograph: Frits Gerritsen.

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BRAHMS

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CONDUCTED BY

GUIDO CANTELLI

SH 314

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BRAHMS

SYMPHONY No.1 IN C MINOR OP.68

Side One:–

1. **1st Movement:** *Un poco sostenuto–Allegro*
2. **2nd Movement:** *Andante sostenuto*

Side Two:–

1. **3rd Movement:** *Un poco allegretto e grazioso*
2. **4th Movement:** *Adagio–Più andante–Allegro non troppo*

PHILHARMONIA ORCHESTRA
conducted by GUIDO CANTELLI

Recorded 22nd May, 1953 at Kingsway Hall (2XEA.400/1, XLP.30023)

On 9th June, 1830 a healthy, twenty-four-year-old musician, Johann Jakob Brahms, married his frail landlady, Johanna Henrike Christiane Nissen, some seventeen years his senior. There were to be three children and the second, born on 7th May, 1833, was named Johannes. From his father, Johannes inherited good health, musical talent and the idea of ambition. From his mother he inherited intellectual versatility, kindness and the determination to realise his ambition.

The child's life in their poor household was orderly and respectable. It was his pianistic ability which–in the first place–was to take Johannes away from this humdrum life. When he was twenty, he was befriended by the violinist Josef Joachim and it was as a result of this friendship that Brahms met Robert and Clara Schumann on 30th September, 1853. Within a month, Schumann's famous essay *Neue Bahnen*, exalting the 'young eagle' had appeared in *Neue Zeitschrift für Musik*. It should be borne in mind that Schumann had not contributed to the journal–which he had founded in 1834–for a decade and that his line of thought did not correspond to the editorial line. Nevertheless, Editor Franz Brendell could hardly have refused to publish a contribution from so distinguished a hand. The result of Schumann's munificence was that at the stroke of the pen Brahms's reputation was made . . . and he had yet to compose his first work for orchestra!

By the time he was 40 Brahms was a celebrated composer with a substantial number of works to his credit: but there was still no symphony although he had been gaining experience in orchestration. Between 1854 and 1856 (sometimes known as his 'Sturm und Drang' period) Brahms had had a scheme in mind for a symphony which he drafted for two pianos (cf. the **Haydn Variations**), but he was dissatisfied and eventually much of the music was used in the **D minor Piano Concerto, Op. 15**. The composer was a mere twenty-five years old when he finished this colossal work. The next orchestral compositions were the two **Serenades, Opp. 11 and 16**, composed between 1857-1858 and 1857-1860 respectively. Tovey considered these to be 'symphonies in every sense of the word, differing from those known by the more dignified name not so much in form and length as in style'. In the summer of 1873 Brahms composed the **Variations on a theme of Haydn, Op.56a** and at last he was completely at ease in his handling of the orchestra.

Throughout this lengthy period Brahms had had the challenge of a symphony on his mind. His earliest ideas for the first movement were conceived between 1854 and 1856 and it is known that Clara Schumann became acquainted with the first movement–without the slow introduction–in 1862. There is evidence that at least three movements were in draft form a whole decade before the **Haydn Variations** were completed. The last movement was underway by 1868. Nevertheless, it was not until the summer and autumn of 1876 that the score was brought near to completion: even at the first run through (at Karlsruhe on 4th November) the composer was still shortening the central movements and considering further alterations to the finale.

There has been endless speculation why Brahms took so long to compose his **First Symphony** and it is worth remembering that the remaining three symphonies appeared within eight years. Did the mental decline and death of Robert Schumann affect his work? Or did the experience of hearing Beethoven's Ninth for the first time in 1854 inhibit the up and coming Brahms? Symphonies certainly could not be jokes after that! Did the indiscreet signing of a document in 1860 declaring war on the Wagner/Liszt school of music mean that it was imperative that Brahms produced only masterpieces? Or was it that Brahms was essentially a serious and conscientious composer, respectful of the past and extremely self-critical? We cannot say.

The four movement symphony is–to quote the composer–'long and not particularly amiable'. There are features in this symphony which do not occur elsewhere: the two huge outer movements both have slow introductions and there is a part for solo violin in the charming second movement.

The ominous pounding of the tympani during the opening *Un poco sostenuto* leaves one in no doubt that it is a serious symphony which is unfolding and the impression is confirmed when the *Allegro* bounds away with a massive urgency which hardly finds any relief throughout the movement. Brahms relaxes in the next two movements: the *Andante sostenuto* is full of infinite tenderness and the third movement, marked *Un poco allegretto e grazioso*, is smooth and easeful with a more vigorous and purposeful trio section. The final movement begins with a brooding *Adagio*, but as soon as the tempo changes to *Più andante* 'a horn solo sounds a message of salvation'. The broad hymn-like melody which follows dispels much of the restlessness found in this movement and the symphony is brought to a triumphant conclusion.

GUIDO CANTELLI

The standard procedure for a young conductor to capture the attention of wider audiences is for him to deputise for an established international figure, preferably at short notice (cf. Leonard Bernstein for Bruno Walter and Colin Davis for Otto Klemperer). The meteoric rise of Guido Cantelli had a more unlikely beginning.

In May 1948 Arturo Toscanini had returned to Milan from New York to prepare for a programme to commemorate the thirtieth anniversary of Boito's death. He happened to slip in to the Teatro alla Scala where Guido Cantelli, making his debut in the theatre, was rehearsing La Scala Orchestra. The music making was intense and serious: there was the atmosphere of a relentless and authoritarian search for interpretative truth. The young man's musicianship impressed Toscanini. But over and above the virtues demonstrated at that rehearsal is one significant factor: in Cantelli the Maestro saw himself when young and it is reported that Toscanini said of Cantelli "He conducts as I do".

The outcome of that chance meeting and that simplest of appraisals was that 28-year-old Cantelli was hurled into the limelight of the international concert arena. Toscanini invited the young man to conduct his N.B.C. Symphony Orchestra and Cantelli's first appearance was in Studio 8H, Radio City, New York on 15th January, 1949. The programme consisted of two works: Haydn's **Symphony No. 93** and Hindemith's **Sinfonie Mathis der Maler** (the latter had been in the May 1948 concert).

It was quite usual for Toscanini to invite conductors to direct his orchestra but he never allowed the visitors to make commercial gramophone recordings: the exception was Cantelli and he recorded both the works mentioned above as well as the Mussorgsky/Ravel **Pictures at an Exhibition** and Franck's **Symphony**. Apart from the Tchaikovsky **Fifth Symphony**–which Cantelli recorded with La Scala Orchestra and which is available on World Records SHB 52–and Vivaldi's **The Four Seasons**, which he recorded with the New York Philharmonic–all Cantelli's commercial long playing recordings were made with the Philharmonia Orchestra.

Guido Cantelli only prepared two of Brahms's four symphonies for performance during his brief international career, both of which were recorded. These were the **First**–reissued on this present record–and the **Third** (which, coupled with Schumann's **Fourth Symphony**, is available on World Records SH 315 in a stereo version issued for the first time).

Cantelli first included the Brahms C minor Symphony in a pair of programmes which he gave with La Scala Orchestra in September 1952. He gave further performances with other orchestras in 1953 and 1954. In 1955, the New York Philharmonic toured America and Europe and the Brahms **First** was one of two symphonies (the other was the Beethoven **Seventh**) which Cantelli included in his programmes. It is probable that Cantelli conducted this work more often than any other.

Cantelli made this recording following two performances he gave with the Philharmonia Orchestra in the Royal Albert Hall on 11th and 14th May, 1953. Two points to note: Cantelli did not observe the exposition repeat in the first movement during his concert performances and neither does he here in this recording and he does not adhere to the tradition of a considerably slower tempo towards the end of the fourth movement (bar 407 etc).

Guido Cantelli's career was tragically short. He was killed in an aircrash outside Orly Airport on 24th November, 1956. But even though he was only thirty-six when he died, his reputation as an artist of the highest calibre was already secure and his gramophone recordings are tangible evidence that Guido Cantelli merited that high reputation.

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N.B. There is slight unavoidable electrical crackle during the last four minutes of the finale, which could not be eliminated.

Producer: Lawrance Collingwood – Balance Engineer: Douglas Larter

Co-ordinator: Janet McCunn – Sleeve Design: Robert Norton (Out of Town Creative Studio)

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Front Cover Photograph of Cantelli: Camera Press Ltd.

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Mozart

Serenade No. 10 for thirteen wind instruments K.361

Wind Soloists of the VIENNA PHILHARMONIC ORCHESTRA

Wilhelm Furtwängler

Re-issued by arrangement with EMI Ltd.

UN1-72014

Mozart

Serenade No. 10 for thirteen wind instruments K.361
Wind Soloists of the VIENNA PHILHARMONIC ORCHESTRA
Wilhelm Furtwängler

SIDE 1
1. Largo-allegro molto
2. Minuet and Trio 1 & 2
3. Adagio

SIDE 2
4. Minuet (Allegretto) with Trio 1 & 2
5. Romanze (Adagio)
6. Theme with Variations (Andante)
7. Rondo (Allegro molto)

The cassations, divertimenti and serenades written by the court composers of the 18th century were composed in a light, elegant and entertaining style and were intended as background music to the many court activities such as balls, feasts and even hunting parties. These compositions were also often taken up by street musicians who would perform them under windows in the hope of grateful remuneration. Thus they were not meant to be listened to with any great concentration and the concert conditions under which we listen to them today would certainly have surprised Mozart. Mozart himself wrote almost forty such works between the years 1769 and 1782 and for the most part he followed the tradition of the time by writing light-weight and charming pieces for every conceivable combination of instruments.

In the last three serenades he wrote, however, which were all for wind instruments, an immediate difference can be heard in that Mozart, for various reasons, employed his talent more fully in creating works which rank with his chamber music and not with the earlier serenades. The first was the Serenade for thirteen wind instruments in B flat, K.361 scored for two oboes, two clarinets, two basset horns (this was the first time Mozart had written for basset horn), four horns, two bassoons and double bassoon. The other two were K.375 in E flat and K.388 in C minor, both for the same eight instruments, two each of oboes, clarinets, bassoons and horns. Mozart took special care with K.375 as it was to be performed in the presence of an influential court chamberlain whose attention Mozart wanted to attract and K.388, unusually in a minor key, is an impassioned work perhaps reflecting the difficulty of his life at the time of its composition and the resentment Mozart felt at lack of recognition and lack of funds.

Recognition of the value of the Serenade for thirteen wind instruments in fact came only four years after its composition from Johann Friedrich Schinks who heard an actual concert performance in Graz in 1785. The celebrated clarinet virtuoso of the time, Anton Stadler, took part in the performance. Schinks wrote: "I heard music for wind instruments today too by Herr Mozart . . . It consisted of thirteen instruments and at each instrument sat a master—oh, what an effect it made, glorious and grand, excellent and sublime."

The reason for the freshness and beauty of this particular work can perhaps be found in the circumstances surrounding its composition. In 1777, weary of the tyranny of his employer, Archbishop Hieronymus Colloredo of Salzburg, Mozart had left the court and for two years travelled around Europe in the hope of finding a more congenial position. This proved unfruitful, however, and urged by his father Leopold, Mozart reluctantly returned to Salzburg to take up another post early in 1779. The next two years were difficult ones as Mozart and Colloredo were constantly at odds and Mozart wrote little in the way of major works during this period. Then in 1780 came a commission from the court in Munich to write an Italian opera for the 1781 Munich Carnival. One of the causes of Mozart's discontent at Salzburg was the lack of facilities for grand opera and so in November 1780 he set out with a light heart for Munich, taking with him the half-completed score of the opera, Idomeneo. Mozart was so content in Munich that he extended his official leave of absence of six weeks to four months and during this time not only completed Idomeneo but also wrote a ballet, two arias and two songs with mandolin accompaniment. In addition, no doubt stimulated by the fine woodwind players in Munich he composed an oboe quartet (K.370) and began work on the Serenade for thirteen wind instruments. Unfortunately he was finally forced to leave Munich and re-join Colloredo in Vienna in March 1781 where for the next two months Mozart was treated to every possible humiliation. In desperation he finally resigned and was literally kicked out of the Archbishop's service by the court attendant, Count Arco. Free at last, Mozart was once again cheerful and it was probably at this time that he completed the serenade.

The most outstanding quality of this serenade is the use to which Mozart puts the individual instruments and the technical demands made on the players. The double bassoon or bass of course holds its usual position of providing the harmonic foundation but the remaining twelve instruments are all given solo work so that themes and melodic phrases are continually moving fluently and gracefully from one instrument to another. The work falls into seven movements (K.375 and K.388 have only five and four movements respectively) comprising an opening Allegro, a final Rondo, two Minuets both with two Trios, and Adagio, a Romanze and a Theme with Variations. Three movements musically follow the style of the serenade, the Rondo and the two Minuets, enhanced by the marvellous use of the individual instruments. But it is the remaining four movements which lift the work out of the realm of entertainment music. The Allegro with its powerful introductory Largo is of far greater depth and maturity than opening movements in his earlier serenades and the Adagio is also symphonic in conception with a slow Alberti bass and off-beat semiquavers providing a throbbing accompaniment to an exquisite theme which is heard variously on oboe, clarinet and basset horn. The Romanze falls into three parts with a lovely Adagio section flanking a sprightly Allegretto. The homogenous sound of the instruments in the Adagio is particularly gorgeous and rich. Finally in the Theme and Variations, the basic theme of which is reminiscent of some of Mozart's operatic melodies, Mozart's creative mind is seen at its best in his deployment of the instruments and the wonderful inventiveness he brings to the six variations.

There is no doubt that this work, together with the other two late wind serenades can reasonably take its place with the best of Mozart's chamber music. This serenade was written at a time when Mozart was truly happy and the music lover can share in that joy when listening to this delightful and at the same time remarkable work.

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UNICORN

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Connoisseur Society

A PATHE MARCONI EMI RECORDING

CS 2098 STEREO

(NEW RECORDING)

CZIFFRA PLAYS LISZT

The Hungarian Rhapsodies Nos. 7~12

VOL. 2

Connoisseur Society A PATHE MARCONI EMI RECORDING

CS 2098 STEREO

VOL 2

(NEW RECORDING)

CZIFFRA PLAYS LISZT
The Hungarian Rhapsodies
NOS. 7—12

If many of the titles used during the baroque and classical periods of musical history—such as passacaglia, fugue, sonata, etc.—imply certain formal guidelines to be followed with varying degrees of strictness, the term "rhapsody" associates itself particularly well with the romantic period in that the main characteristic of the rhapsody is its freedom from any formal guidelines, whether in the area of overall structure, counterpoint, harmony, or even rhythm. As far as counterpoint is concerned, in fact, this element of musical composition plays a fairly minor role in much of the romantic output, perhaps because of the restrictions inherent to its use but also because the deep emotional content of romantic music tended to express itself in rich, homophonically inspired harmonies. More deeply conscious of the creative powers within him than his predecessors, the romantic often sought a more "literal" translation of these forces and was consequently unwilling to tolerate what he considered obstacles that would in any way hinder the immediate expression of them.

In his Hungarian Rhapsodies, most of them composed in the 1840's, Franz Liszt obviously took great advantage of the "freedom" afforded him by the genre. Largely, but certainly not entirely, lacking in these pieces, for instance, is the typical compositional device of reprise, return and/or recapitulation. For while there is some sense of return in the Rhapsodies these works are by and large constructed around major episodes that tend to be thematically unrelated and are often strongly contrasted with one another. To be found in great abundance, on the other hand, are immediate repetitions, sometimes almost to the point of frustration, of the same theme within each episode. What Liszt liked to do was to gradually embellish a theme, originally presented in the simplest of garbs, changing its rhythm slightly, enriching its harmonies and filling it in with figuration of increasing pianistic complexity.

It is also easy to see why Liszt, as a piano virtuoso, was intrigued by the folk idioms, particularly those of Hungary, with their often impassioned melodies and their encouragement of free improvisation. Using materials supplied to him by the rhythms, melodies and harmonies of popular Hungarian music, and elaborating them along the dazzling lines of his own, often performance-oriented inspiration, Liszt was able to create a vivid effect of free flow and improvisation (essential to his aesthetic) wholly justified by the basic "sound" he was using. Yet this remains only the illusion of improvisation, since Liszt, very much in the spirit of the Western artist, was at the same time concerned with imposing and immortalizing the directions, free as they may have been, taken by his own creativity, and there is perhaps even less room left to true improvisation (as opposed to interpretation) by the artist in the Hungarian Rhapsodies, in spite of an occasional *a piacere* passage (as in the Sixth) or an *ad libitum* cadenza, than in so-called "baroque" music. It might be added that, from another point of view, the incorporation of "popular" materials establishes a certain equilibrium in the Rhapsodies, since the subjectivity of the inspiration from within tends to be balanced by the objectivity implicit in the recourse to existing musical realities. Literature and painting are not the only arts to draw their materials from "real life."

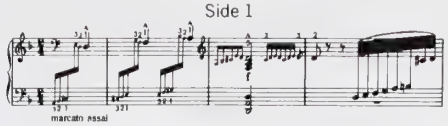
This nationalistic material, however, usually went through several filtering processes before it reached the Hungarian Rhapsodies. Some of the material Liszt turned to was actually attributable to certain composers not of the "folk" themselves but using the folk idiom. And before he wrote the actual "Hungarian Rhapsodies," Liszt did a series of preliminary rhapsodies and studies on which most of the first fifteen Hungarian Rhapsodies we know drew their material. Such is the case of the Seventh, in D minor-major, and the Eighth, in F sharp minor-major.

Musically, both of these Rhapsodies work up to vigorous, dance-like sections with particularly energetic finales. But while the Seventh moves directly from its opening *Lento* to a galop-like *Vivace,* the Eighth progresses more slowly, starting with a long *Lento a capriccio,* which includes several passages that seem to imitate the cimbalom, moving into a simple, major-key *Allegretto con grazia,* and finally pulling out all the stops in a heavily syncopated *Presto giocoso assai.* The Seventh, on the other hand, with some jolting minor-major shifts and a descending, whole-tone scale passage towards the end, is one of the more harmonically intriguing of the Rhapsodies.

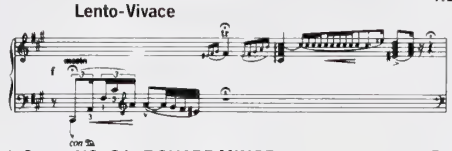
Unlike the other Rhapsodies from the Third to the Fifteenth, the Ninth, in E flat major, does not look back to any of Liszt's preliminary studies. Subtitled "Pesther Karneval" (Carnival in Pest) and published in two different versions (the first in 1848, the second in 1853), the Ninth is both one of the longest and one of the most programmatic of the Rhapsodies (the listener "sees," for instance, a scene in which a masked lady attempts to seduce an old gentleman who refuses her advances). In its opening sections, furthermore, the Ninth sticks much more closely to its home key than is usually the tendency, with the initial *moderato* offering an unusually large number of embellished repetitions of the main theme (which later returns, in the Finale, in a lavishly grandiose, consummately pianistic style). The Finale, on the other hand, makes up for the initial harmonic sameness with a fair number of rather surprising modulations.

SIDE ORDER AND TIMINGS

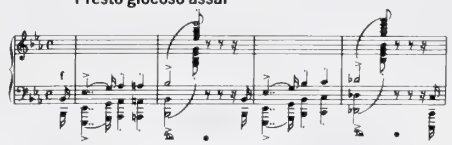
Side 1



Bd. 1: NO. 7 IN D MINOR — 4:28
Lento-Vivace



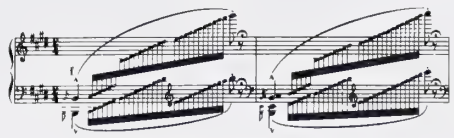
Bd. 2: NO. 8 in F SHARP MINOR — 5:41
Lento a capriccio -Sempre lento malinconico-Allegretto con grazia-Presto giocoso assai



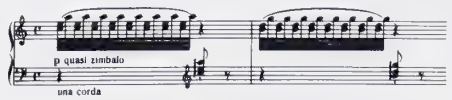
Bd. 3: NO. 9 IN E FLAT MAJOR (Carnaval de Pesth) — 9:54
Moderato-Sempre moderato a capriccio-Allegretto-Finale: Presto-Allegretto-Presto-Allegro moderato-Presto

20:03

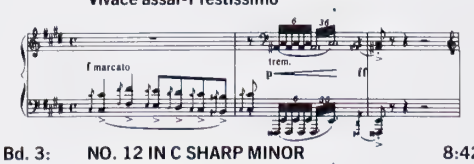
Side II



Bd. 1: NO. 10 IN E MAJOR — 4:47
Preludio-Andante deciso-Allegro capriccioso-Vivace-Vivacissimo giocoso assai



Bd. 2: NO. 11 IN A MINOR — 5:00
Lento a capriccio-Andante sostenuto-Vivace assai-Prestissimo



Bd. 3: NO. 12 IN C SHARP MINOR — 8:42
Introduction: mesto-Un poco più lento-Allegro zingarese-Allegretto giocoso-Stretta vivace

18:29

Producer: Eric Macleod
Recording Engineers: Paul Vavasseur • Serge Rémy

The Tenth Rhapsody, in E major, starts off with more than its share of Tziganish tics, but it does not take long to move into a more purely romantic lyricism occasionally recalling Chopin, even though the inevitable Hungarian cadences quickly call things back to reality. An *Allegretto capriccioso* introduces a theme not unlike the concluding melody of the Sixth Rhapsody; but this too is quickly interrupted by a dreamy, cadenza-like, *quasi zimbalo* passage leading into a glissando filled *Vivace,* one of the most delightful (and perhaps slightly mocking?) episodes in all the Rhapsodies. The Rhapsody concludes with a typically *brioso* return to the *allegretto* theme.

The Eleventh Rhapsody, in A minor (but ending in F sharp major!), opens with a series of *quasi zimbalo* tremolos quite effectively creating the feeling of a misty, cimbalom improvisation. Before gaining its inevitable momentum, the Eleventh moves through a particularly ponderous, *Andante sostenuto* dance, which is strongly contrasted with the thinly textured, *brillante, Vivace* passage that follows, only to give way in its turn to a characteristically octave-filled *Prestissimo.*

As with several of the other C sharp minor Rhapsodies, the Twelfth, which enharmonically concludes in D flat major, opens in an especially *serioso* fashion. The Rhapsody, one of the most pianistically spectacular, also contains one of the series' most ingratiating themes, first heard beneath a long trill at the opening of the D flat major *Allegretto giocoso* section. This theme, as well as most of the others, briefly reappears as a kind of reminiscence towards the end of an exceptionally long coda.

ROYAL S. BROWN

GYÖRGY CZIFFRA

Gyorgy Cziffra was born in Budapest, Hungary. His father was a musician, who, realizing the extraordinary talent of his son, started to teach him the piano at the age of four. When he was five he was already performing in public and was able to improvise on any given theme. At the age of nine the great composer and pianist Ernst von Dohnanyi took him under his guidance. Soon thereafter he began a very active concert career which was interrupted by World War II. When peace returned Cziffra resumed his studies, this time with Ferenczi, parallel with a brilliant career as a pianist which reached its climax with the FRANZ LISZT PRIZE—a distinction until then reserved exclusively for composers. Cziffra was the first instrumentalist to receive this very high honour.

Leaving Hungary in 1956 he created a sensation in Vienna by giving a recital which the critics unanimously called "a historic event". In Paris he was received with such enthusiasm that he decided to make that city his new home.

In 1968 the French Government created in the city of Versailles the CZIFFRA INTERNATIONAL PIANO COMPETITION in his honour.

Among Cziffra's many interests, he and his son, the conductor Gyorgy Cziffra Jr., devoted themselves to the restoration of the great organ in the Abbey of Chaise Dieu, an enterprise in which they are still very much involved, for each year they give a concert there and generate among their prestigious following an enormous spirit of generosity.

In 1973 Cziffra started the formidable task of restoring the great CHAPELLE ROYALE in the city of Senlis. The chapel which is over one thousand years old, will become not only a literary hall but also an artistic one which will help launch young artists by presenting their exhibits, concerts and lectures.

The response in the United States to the release of his recordings has been tremendous. A recent review of his Liszt Piano concerti Nos. 1 & 2 in STEREO REVIEW MAGAZINE stated: "Cziffra is 101 percent at the service of the music, instead of vice versa, and the intensity and excitement sustain themselves most convincingly with repeated hearings. This goes right up there at the head of the list, and the convenient layout and exceptional sonics might well make it a first choice."

OTHER CONNOISSEUR SOCIETY RECORDINGS BY GYORGY CZIFFRA

CS 2087 LISZT: Concertos for Piano & Orchestra Nos. 1 & 2.
Gyorgy Cziffra, piano Orchestre de Paris/Gyorgy Cziffra, Jr., conductor

CS2090 GRIEG: Piano Concerto in A Minor
FRANCK: Symphonic variations Gyorgy Cziffra, piano
Budapest Symphony Orchestra/Gyorgy Cziffra Jr., conductor

CS2092 LISZT: Todtentanz, Hungarian Fantasia (for piano and orchestra)
LISZT: La campanella
GOUNOD-LISZT: Faust Waltz Gyorgy Cziffra, piano
Orchestre de Paris/Gyorgy Cziffra Jr., conductor

CS2093 RACHMANINOFF: Piano Concerto No. 2 in C Minor, Op. 18
RACHMANINOFF: Prelude in G Minor, Op. 23, No. 5
BIZET-RACHMANINOFF: Minuet from L'Arlésienne
MENDELSSOHN-RACHMANINOFF: Scherzo from A Midsummer Night's Dream
Gyorgy Cziffra, piano/The New Philharmonia Orchestra, Gyorgy Cziffra Jr., conductor

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STEREO

SOUSA AMERICAN BICENTENNIAL COLLECTION

MARCHES FOR HIS FRIENDS

VOLUME V

STEREO

Vol. 5
HL-62962-S

Leonard B. Smith Conducts "Marches For His Friends"

BY

JOHN PHILIP SOUSA

EVOKING THE SPIRIT OF AMERICA

Assembled as a tribute to celebrate the 200th anniversary of our country's birth, this collection offers music lovers everywhere the stunning marches of John Philip Sousa, recorded in stereo by this outstanding organization.

THE DETROIT CONCERT BAND is the band without peer! But this is not our assertion alone. The British Broadcasting Corporation's realization of this fact is why a team of technical experts headed by producer Kenneth Corden was flown from England to film this great band in an hour long TV color Documentary on the life of John Philip Sousa.

Chosen over all bands — American and European — the "Sousa quality," as Corden calls it, is what this band has under the baton of its distinguished conductor, Leonard B. Smith.

In Volume V of the **SOUSA AMERICAN BICENTENNIAL COLLECTION,** Dr. Smith and his band perform "Marches For His Friends" by John Philip Sousa.

Sousa is rarely, if ever, played with the depth of understanding and technical skill as on this recording. Steeped in the classic band tradition of Goldman, Pryor and Sousa himself, Leonard B. Smith brings an authoritative interpretation to these marches.

SIDE ONE

MANHATTAN BEACH (1893)

This time-honored march, one of the perennial Sousa favorites, hardly needs an introduction or announcement at concerts. Musicians love to play it, because it is a known crowd-pleaser. It was dear to Sousa's heart because it was at the fashionable Manhattan Beach resort (later to become Coney Island) in New York that the Sousa Band first gave convincing evidence that it was an organization of artists to be reckoned with in the music world. David Blakely, business manager of the band, invited a large number of critics and professional musicians to come hear the band and offer criticism. It was the acid test for Sousa. The consensus was that if America could produce an assemblage capable of presenting such magnificent concerts, she was coming of age. Sousa composed this march to commemorate the engagement, dedicating it to the proprietor of Manhattan Beach, Austin Corbin, and presenting Corbin with a manuscript of the march. Later, Corbin presented Sousa with an elaborate medal with the inscription "March King."

RESUMPTION MARCH (1879)

There is an interesting theory about the reason why this march was written. Note the date. The piece was one of five Sousa wrote just prior to being appointed leader of the United States Marine Band in 1880. He had been a member of the Marine Band several years earlier, resigning primarily because he had been belittled by the director, Louis Schneider. It so happened that Schneider later met with disfavor among top Marine Corps officials. Eventually, he was asked to resign, and no doubt Sousa was aware of this. It is pure speculation that he might have been secretly angling for Schneider's position, but it would seem more of a coincidence. For one thing, he was working as a civilian musician in other cities and was composing pieces which had conspicuously military titles. Still others were dedicated to persons influential in Marine Corps affairs. This march, for example, was dedicated to Marine Capt. N.K. Nokes. "Resumption"? Well, the march had to have a name, and at that time the United States had resumed the use of coined money after a brief service of paper currency.

THE GLADIATOR (1886)

Throughout his life, Sousa made friends with authors, perhaps because he himself loved to write. One such friend was Charles F. Towle, editor of the Boston Traveller, to whom Sousa dedicated this march. Ninety years later, scholars have still not discovered the origin of the title. This is unfortunate, for "The Gladiators" put Sousa on the musical map. He first submitted it to one publisher, Stopper and Fisk, who rejected it. Their business acumen might be seriously questioned, for Sousa then submitted it to Harry Coleman, and over a million copies were sold.

CONGRESS HALL (1882)

The melodic and contrapuntal style of this piece is quite a bit different from Sousa's later and more successful efforts. Still, it is very sound musically and is reflective of his military bearing. It was written during his second year as leader of the Marine Band, and the occasion was the band's first appearance at Cape May, New Jersey. It was dedicated to H.J. and G.R. Crump, proprietors of the Congress Hall Inn. As a matter of historical interest, the Marine Band performed evening concerts in the bandshell in front of the inn using a novel new invention for illumination. It was Edison's incandescent lamp, and this might have been the first bandshell in history lighted by an electric light bulb.

THE SALVATION ARMY (1930)

No words could tell of Sousa's deep and sincere admiration for the Salvation Army more eloquently than those written by Lt. Col. William H. Barrett shortly after Sousa's death. The story appeared in the Salvationists' own journal, **The War Cry,** of April 2, 1932. In his eulogy, Col. Barrett tells the story of how he had visited Sousa and had sung the hymn "O Boundless Salvation," written by the Salvation Army's founder, William Booth. Sousa asked him to repeat it and was so profoundly moved by the sincerity of the words and the beauty of the melody that he built this march around it. He dedicated it to Commander Evangeline Booth, daughter of the founder

In his conversation with Col. Barrett, Sousa was somewhat overwhelmed upon learning that the Salvation Army bandsmen work tirelessly on their own time and without pay. He paused and said, "God Bless them!"

"He does," replied Col. Barrett.

THE PRIDE OF THE WOLVERINES (1926)

The pride of the Wolverine State, in Sousa's eyes, was the great city of Detroit. The pride of Detroit today, in the eyes of band lovers everywhere, is the great Detroit Concert Band and its world famous conductor, Leonard B. Smith.

When the Sousa Band was playing in Detroit in 1925, Detroit's mayor, John W. Smith (no relation to Leonard B.), attended the concert and made a public request for a Sousa march. Sousa obliged, perhaps remembering the huge crowds which had attended his concerts there over the years. It was promptly designated Detroit's official march

Perhaps Detroit is the only city in the world which adopted the music of two major march writers. In 1952, "The Pride of the Wolverines" was replaced by "Hail Detroit," composed by none other than maestro Leonard B. Smith!

SIDE TWO

THE NATIONAL GAME (1925)

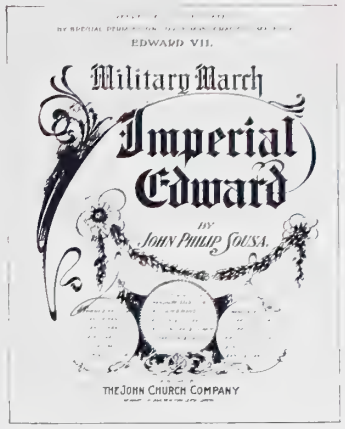
The title of an article appearing in the February, 1909, issue of **Baseball Magazine** was "The Greatest Game in the World." The author was John Philip Sousa, one of baseball's most ardent fans. His love of baseball stemmed from his youth, when he was reputed to be a better than average pitcher.

Baseball was such a popular sport with the members of the Sousa Band that they formed their own team and played amateur and semi-pro teams throughout the country when there was time between engagements (infrequently). Sousa could not bear to be a mere spectator and managed to pitch the first few innings himself on many an occasion. All was in good fun except for one particular grudge match in Philadelphia when Sousa secretly hired a major league pitcher and catcher to work the game until it was out of reach.

The love between Sousa and baseball reached its peak when he dedicated this march to baseball's commissioner, Judge Kenesaw Mountain Landis. The occasion was the fiftieth anniversary of the National League.

GUIDE RIGHT (1881)

"Guide Right" is one of two marches dedicated to Capt. R.S. Collum, one of Sousa's superiors in the Marine Corps. The second was "Right Forward," and both marches derived their titles from drill commands. As written, "Guide Right" is the shortest of all Sousa marches. Because of the unavailability of the music, it is seldom performed by bands anywhere. But is has been part of Dr. Smith's personal library for many years and has been performed numerous times in the Detroit Concert Band's popular summer programs We are proud to announce that it is presented herein for the first time on a commercial recording by an American Band



KEEPING STEP WITH THE UNION (1921)

Sousa was still a baby in 1855 when Congressman Rufus Choate (1799-1859) made a memorable speech from which the title of this march was taken. Choate served as a Whig in both the Senate and the House of Representatives, and his influence was felt for many decades. In this instance, it is likely that Sousa found these words of Choate's in a volume newly acquired for his personal library: "We join ourselves to no party that does not carry the flag and keep step to the music of the Union." Thus Choate spoke to Sousa some six decades later and provided the inspiration for this march. In typical Sousa fashion (his latest march was usually "my best"), he proclaimed it his finest He dedicated it to Mrs. Warren G. Harding, wife of the President. Also in typical Sousa fashion, he said, "When I first conceived this march I seemed to hear a splendid military band in full swing coming down the street."

IMPERIAL EDWARD (1902)

This is the only Sousa march dedicated to a king — King Edward VII of England, for whom Sousa and his band played a command performance in 1901. After the concert, Sousa was presented to the King and Queen, and His Majesty remarked to his consort, "You know this is the gentleman who writes those wonderful marches." Sousa immediately asked permission to compose a march and dedicated it to King Edward Permission was granted, but because of a very trying schedule the march was not written for several months, and then under hurried circumstances. Consequently he did not consider it one of his better efforts. The first public performance was by the Sousa Band in Toronto on May 21, 1902

Hidden in the trio of "Imperial Edward" is a musical quotation: several bars of "God Save the King," played by the trombones. See if you can find it.

THE DIPLOMAT (1904)

"ONE OF SOUSA'S MARCHES WRITTEN IN SOUTH DAKOTA CITY" read the heading of an article appearing in the Sioux City Argus as the Sousa Band passed through there in 1923 The article claimed that Sousa had written the march while in Mitchell, S.D., some nineteen years earlier. Four decades after the article appeared, a manuscript was discovered in the basement archives of Sousa's Sands Point home, and at the end is the notation "John Philip Sousa, September 30th, 1904, Mitchell, S.D."

Sousa considered this march one of his top ten. It is a difficult piece but is usually warmly received when played well On the day it was introduced, the audience applauded so vigorously that Sousa was obliged to play it four times! This was at a Carnegie Hall concert on December 4th, 1904. The march was dedicated to John Milton Hay, U.S. Secretary of State.

The master tapes for this album were recorded in the main auditorium of the Masonic Temple, Detroit, Michigan. In order to re-create the dynamics, balance, and perspective of the original performances, a minimum number of microphones was employed to accomplish the stereo recording. Recording levels were set at the beginning of the session and were not changed thereafter. The sound you hear is what the listener would hear if he were to have the "best seat in the house." The master tapes were recorded by Robert Woods of Advent Records, Inc. Tape to disc transfer was by Glen Glancy of United Sound Recorders. Production supervision was by Jack Renner of Advent Records, Inc., 4150 Mayfield Rd., Cleveland, Ohio 44121. Among the notables performing with the band on this album are Edmund C. Wall, premier clarinetist of the Sousa and Goldman Bands; David Zauder, solo cornetist of the Blossom Festival Band and Cleveland Orchestra; Earle L. Louder, Euphonium Virtuoso; and Paul E. Bierley, tubist and Sousa biographer. The record is produced by H. & L. Record Co., P.O. Box 36163, Grosse Pointe Branch, Michigan 48236 U.S.A. Program annotation by Paul E. Bierley

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DETROIT CONCERT BAND, INC. — 20962 Mack Avenue, Grosse Pointe Woods, Mich. 48236

STEREO

SOUSA AMERICAN BICENTENNIAL COLLECTION

VOL 1

STEREO Vol. 1

LEONARD B. SMITH conducts *JOHN PHILIP SOUSA*

HL 7241-S

Evoking The Spirit Of America

Assembled as a tribute to celebrate the 200th anniversary of our country's birth, this collection offers music lovers everywhere the stunning marches of John Philip Sousa, recorded in stereo by this outstanding organization.

THE DETROIT CONCERT BAND is the band without peer! But this is not our assertion alone. The British Broadcasting Corporation's realization of this fact is why a team of technical experts headed by Producer Kenneth Corden was flown from England to film this great band in an hour long TV color Documentary on the life of John Philip Sousa.

Chosen over all bands—American and European—the "*Sousa quality*," as Corden calls it, is what this band has under the baton of its distinguished conductor, Leonard B. Smith.

In Volume I of the **SOUSA AMERICAN BICENTENNIAL COLLECTION**, Dr. Smith and his band again perform—this time in living stereo—those same marches they performed for the BBC.

The full strength of the Detroit Concert Band, as heard on this album, consists of 3 Flutes, 1 Piccolo, 2 Oboes, 2 Bassoons, 18 B^{b}Clarinets, 1 Bass Clarinet, 4 Saxophones, 6 Cornets, 4 Trumpets, 5 Horns, 2 Baritones, 6 Trombones, 6 Tubas, 1 String Bass and 3 Percussion.

Sousa is rarely, if ever, played with the depth of understanding and technical skill as on this recording. Steeped in the classic band tradition of Goldman, Pryor and Sousa himself, Leonard B. Smith brings an authoritative interpretation to these marches.

The career of John Philip Sousa is familiar to every follower of bands and band music. Certainly no one person ever brought more fame or prestige to American bands nor so endeared himself to a public which included the entire world.

It has been my intention and that of the members of my band to honor the memory of and pay tribute to Mr. Sousa through our performances on these recordings. Upon hearing them, we hope the listener will sense a reflection of that aim.

Leonard B. Smith

SIDE ONE

THE THUNDERER (1889)

John Philip Sousa must have taken great delight in giving certain of his marches enigmatic titles. "The Thunderer" is one of them, because no scholar has yet been able to reveal the identity of the "thunderer". It would be safe to assume that he was a Mason, for on the first edition of the sheet music there is a dedication to one of the Masonic organizations with which Sousa was associated, Columbia Commandery No. 2, Knights Templar, Washington, D.C

THE LIBERTY BELL [1893]

It was during an engagement of the Sousa Band at the Trocadero in Chicago that Mr. Sousa brought out this march. He had not, however, decided what its title should be. After witnessing a spectacle called "America" at the Auditorium theatre, he was greatly impressed with a very artistic scenic back-drop depicting the Liberty Bell. Later that day, in a letter from his wife back home, he learned that his little boy, Philip, had marched in Philadelphia with his kindergarten class in honor of the Liberty Bell. Those two incidents determined the title for the new march.

OUR FLIRTATIONS [1880]

Included in "Our Flirtations," the Philadelphia musical show, or "society comedy" (based on multitudinous flirtations by the participants of a picnic party), were several Sousa arrangements and this original march. As was the case with all of the stage productions with which Sousa was associated, the martial melodies have outlived all the others. Composed when Sousa was 25, it was the first march to be structured exactly like many of his most successful marches of later years and is performed here in the original edition.

THE WASHINGTON POST [1889]

The power of the press is often seen in instances where a newspaper can bring a person or institution into prominence. The reverse was true with this march, however, for it gave an obscure Washington, D.C. newspaper international fame.

Just at the time Sousa composed this march (for a children's essay contest sponsored by the paper), the two-step was fast becoming the most popular dance of the day. The rhythm of Sousa's march happened to fit the rhythm of the two-step, and dancemasters adopted it. The new dance quickly swept countries on both sides of the Atlantic and, amazingly, all two-steps were called "Washington posts." Thus by no intent of its own, the name of one of several small newspapers in our nation's capital suddenly was on the lips of people throughout the world.

THE PATHFINDER OF PANAMA [1915]

The Panama Canal was truly a pathfinder, for it sliced some 8,000 miles off the boat trip from New York to San Francisco. To celebrate the completion of the canal, the Panama-Pacific Exposition was held in San Francisco in 1915.

Adding color to the already magnificent fair, Sousa's Band gave daily concerts for nine weeks. For this occasion, Sousa composed a march and entitled it appropriately, "The Pathfinder of Panama."

EL CAPITAN [1896]

Now enjoying a revival is the delightful comic opera (or operetta, as some prefer) from which this march was extracted. "El Capitan" was the first of Sousa's stage works to achieve wide success and was performed regularly by leading opera companies for many years. It was eventually superseded as American musical tastes changed, but the lively march lived to become a staple of bands everywhere. It was one of Sousa's favorites as an encore piece.

SIDE TWO

U.S. FIELD ARTILLERY [1917]

It is amazing when one composer can take the music of another and make it into a hit. Such was the case with Gen. Edmund Gruber's "Caisson Song." By request of National Guard officers during World War I, Sousa revised Gruber's song and incorporated it into this stirring march. An immediate success, the trio came to be known as "The Caissons Go Rolling Along" and was adopted by the U.S. Army as their song.

In this recording, pistol shots are used in the final strain, just as they were in performances by the Sousa Band

WE ARE COMING [1918]

At the height of America's participation in World War I, the now defunct magazine **Life** sponsored a contest to find a poem suitable for use as a patriotic war song. The prize of five hundred dollars was won by Edith Willis Lynn, and the song was billed as Life's prize song, "We are Coming". Sousa composed the music for it and also re-arranged it as a march. He conducted his 300-piece World War I Navy Band in parades for the Third Liberty Loan Drive and featured the march.

There is ample evidence of Sousa's fervent patriotism in this piece, which contains some of his most driving themes.

GEORGE WASHINGTON BICENTENNIAL [1930]

On the 200th anniversary of Washington's birthday, just before Sousa's death in 1932, Sousa conducted the combined U.S. Army, Navy and Marine Corps bands in this march on the Capitol Plaza in Washington. He had been asked to compose it some two years earlier. In spite of difficulties posed to the performers, this grand old march has been a steady favorite with both professional and non-professional bands.

THE NEW YORK HIPPODROME [1915]

What with stage attractions like teams of elephants, actual steam locomotives and some 1,000 performers, one wouldn't expect a band of only 65 men to be among the most memorable attractions at any given show in the New York Hippodrome—the world's largest theater. But Sousa's Band always brought the house down, playing to capacity audiences twice daily for over eight months. The band opened each program with a formal concert and then provided music for the remaining vaudeville attractions from the orchestra pit.

Perhaps Sousa realized that some day the world would forget the electrifying performances at this magnificent old theatre, so he composed this march to remind future generations of sensational show business days of yesteryear.

THE BELLE OF CHICAGO [1892]

In his early days, Sousa had no adequate idea of the value of his compositions. Up until 1892, he sold all his compositions outright, some as low as five dollars apiece. The highest price was fifty. "Semper Fidelis," "The Crusader," "Washington Post," "High School Cadets" and several others brought him thirty-five dollars each and for that sum, he was obliged to furnish three arrangements: one for piano, one for band and one for orchestra.

When he submitted "The Belle of Chicago" it was rejected by the intended publisher because, as the publisher explained: "My dear Sousa, a man usually makes one hit in his life. You have made two, 'The Washington Post' and 'High School Cadets.' It is not reasonable to expect you to make another, so I am willing to let another publisher have it."

Sousa was undoubtedly paying his respects to the ladies of Chicago with this march, but he might have had an ulterior motive. Sousa had just organized his band and the management was courting Chicago business interests. An interesting question arises: Was he attempting to gain the support of the Chicago businessmen by buttering up their wives?

THE STARS AND STRIPES FOREVER [1896]

When Sousa penned this, the most famous march ever written, he may not have realized he was creating a miniature masterpiece which would eventually be regarded as one of the most eloquent patriotic statements of all time. What he did realize, however, was that he was relaying a Divine inspiration. In many interviews, he stated: "Any composer who is gloriously aware that he is a composer must believe that he receives his inspirations from a Higher Source. This is part of my life credo. *Sincere composers believe in God.*"

This photograph of the Sousa Band at the Panama Pacific Exposition in San Francisco in 1915 showing the famous cornetist Herbert L. Clarke in solo performance, was taken by a member of the band.
(Courtesy Leonard B. Smith)

Concerning the Interpretation of the Sousa Marches

by
Leonard B. Smith

Interpretation of music is certainly not founded on sentimentality nor caprice but must be sought and found in the music itself. Investigation of the manner in which a composer has set down his ideas on paper according to the laws of tonality, metre and rhythm, will provide an interpreter with a presentment or instinct for a certain symmetry in which the arrangement of the music will urge him or her to give an amount of force of emphasis proportionate to his own sensitivity which, in turn, dictates the degree of force

In marches, for example, the natural rhythmic accent as generated by the music may frequently be highlighted by the percussion instruments, and in particular, the bass drum and cymbals, for they most effectively afford that added lustre to affirm or confirm such accent

This photograph of John Philip Sousa was taken in 1896, about the time of the composition of his most famous march, "The Stars and Stripes Forever."
(Courtesy The Library of Congress)

It was my extreme good fortune to have been associated with many fine organizations and with many great musicians whom I not only admired but by whom I have undoubtedly been influenced. Not the least of these was Edwin Franko Goldman and the Goldman Band with which I was associated as cornet soloist and first chair cornetist for six years. More especially, I was there at the time Sousa's famous bass-drummer, August Helmecke, was also with the band and was at the zenith of his career. This period (1936-41) was prior to the accident in which "Gus" broke his right arm, and from which he never completely regained his former dexterity.

In 1939, the Goldman Band played its longest single engagement, consisting of 210 concerts, 2-a-day for 105 days at the Golden Gate International Exhibition in San Francisco, after which we returned to New York for the regular season on the mall in Central Park. As one might well surmise, we played a tremendous amount of music during that time. Sousa marches were more frequently played as encores than as listed items on the printed programs. Since Gus Helmecke had been credited with the maintenance of styling of Sousa marches because of his judicious use of the bass drum and cymbal accent, and my having already purchased the solo cornet and drum parts to many of these marches, I would regularly notate those bits of interpretation, at the time we played them, so I would have them for myself to refer to at some future time. I also was determined to document his playing and so I captured his artistry on movie film, in color. Indeed, this authenticates the effectiveness of one person playing the two instruments—bass drum and cymbal—together.

Great skill is demanded of a performer to play these two instruments as one. Presumably to allow for greater participation in school music programs, many band directors today divide the instruments, having a player for each. Obviously, it becomes an insuperable task to obtain a *consistently* balanced weight of tone when two individuals are involved; let alone precision in performance.

Our Mr. Kenneth H. Baldwin, referred to by Circus Bandmaster Merle Evans, as "the greatest bass-drummer I have ever heard" is one of few who has mastered the art of playing the two instruments together and it is his artistry heard on these recordings.

THIS RECORDING was made in stereo in the main auditorium of the Masonic Temple, Detroit, Michigan. The use of a multiplicity of microphones was studiously avoided, the aim being to provide the listener with what might be regarded as authentic reproduction of the actual sound, as that listener could be expected to hear it in person, were he to have the "choicest seat in the house." Among the notables performing in the band were Edmund C. Wall, premier clarinetist of the Sousa and Goldman Bands and Paul E. Bierley, tubist and Sousa biographer. The record is produced by H. and L. Record Co., P.O. Box 5109, Grosse Pointe Branch, Michigan 48236 U.S.A., James Schulkey, Chief Recording Engineer. It is pressed by Mus-I-Col, Inc., 780 Oakland Park Avenue, Columbus, Ohio 43224 U.S.A. Program annotations by Paul E. Bierley.

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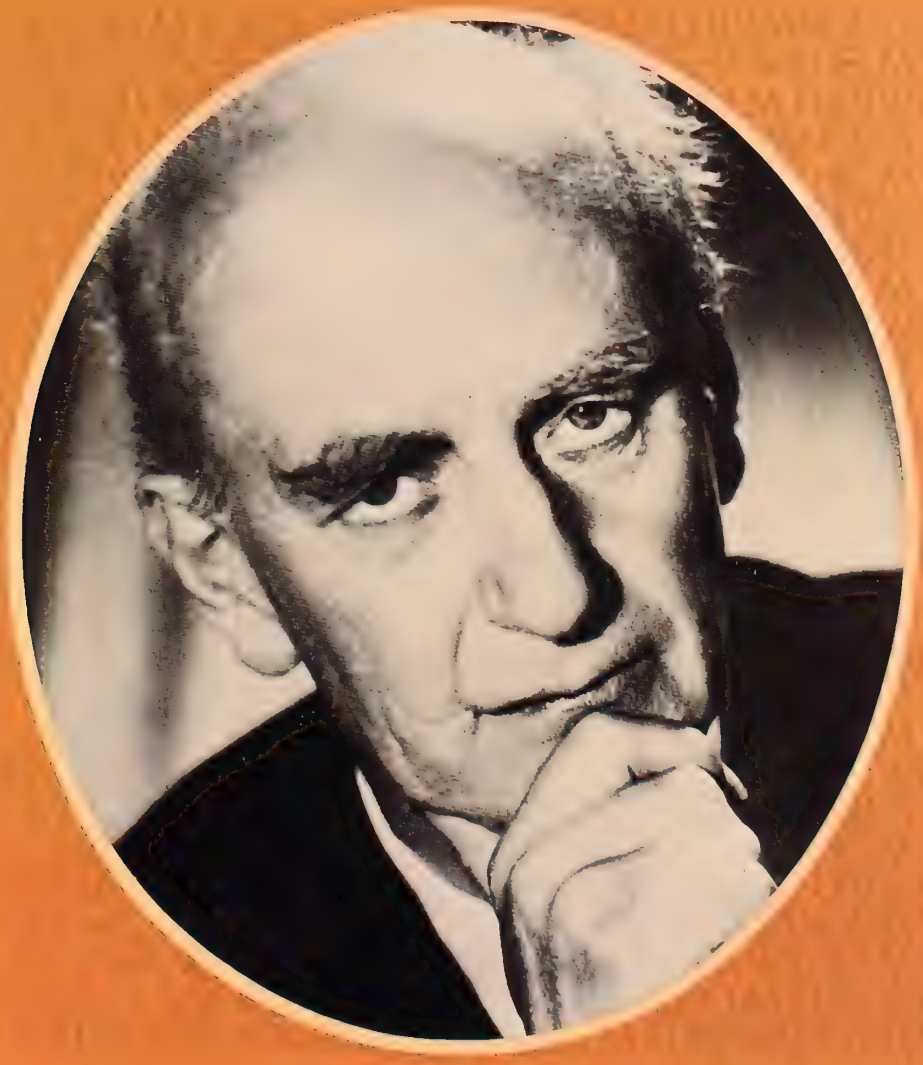
WILHELM FURTWÄNGLER
Yehudi Menuhin



Seite 1

FRANZ SCHUBERT

1797 – 1828

Sinfonie Nr. 8 h-moll D. 759 „Unvollendete"
Allegro moderato
Andante con moto

WIENER PHILHARMONIKER
Dirigent
WILHELM FURTWÄNGLER

Aufn.-Dat.: 19.–21. Januar 1950
Katalog-Nummer: DB 21 131/33
Matrizen-Nummer: 2VH 7190/95

Seite 2

FELIX MENDELSSOHN-BARTHOLDY

1809 – 1847

Konzert für Violine und Orchester e-moll op. 64
Allegro molto appassionato – Kadenz –
Tempo I – Presto
Allegretto non troppo – Allegro molto vivace

YEHUDI MENUHIN, Violine
BERLINER PHILHARMONIKER
Dirigent
WILHELM FURTWÄNGLER

Aufn.-Dat.: 26. Mai 1952
Katalog-Nummer: ALP 1135
Matrizen-Nummer: 2XEA 293

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Künstler gegen die Zeit

Wilhelm Furtwängler und Yehudi Menuhin gehören zwei verschiedenen Generationen an, und doch repräsentieren sie beide den gleichen Künstlertypus, der, vorübergehend als anachronistisch abgetan, seit einigen Jahren wieder zunehmende Anerkennung findet. Der Vorwurf, sie seien anachronistisch, gereicht den beiden Künstlern Furtwängler und Menuhin freilich eher zur Ehre, wenn man darunter versteht daß sie Künstler wider die Zeit waren und sind.
Sowohl Furtwängler als auch Menuhin vertreten eine Kunstauffassung, die den Klangfetischisten der beginnenden Stereozeit, dem emotionsfeindlichen Strukturalisten und gar den vermeintlich fortschrittlichen Musiksoziologen natürlich suspekt sein mußte. Furtwängler und Menuhin nämlich vertreten das große Erbe der bürgerlichen Tradition und haben mit ihren Interpretationen sein bestes Teil in unsere Zeit hinübergerettet, jenen Individualismus, jene künstlerische Freiheit, die nicht rücksichtslose Durchsetzung des Individualinteresses gegenüber dem Kunstwerk oder den Geniekult des Virtuosentums meinen, sondern das Ideal eines organisch entstandenen und in der Interpretation organisch nachgestalteten Kunstwerkes. Dazu gehört das humane Pathos, das auch heute noch ihre großen Interpretationen beseelt und vorteilhaft von den Versuchen der mutlosen oder rigoros auf nur einen Werkaspekt beschränkten Interpreten unterscheidet.
Eine Schlüsselrolle in beider Musizieren spielt die Intuition. „Der höchste Grad der Intuition im Leben und in der Kunst ist nur denkbar, wenn Verstand und Gefühl rein, hingebungsvoll und ungetrübt sind und wenn die Technik des Ausdrucks und Denkens eine hohe Stufe selbsttätiger Kontrolle und Freiheit erreicht hat. Dies ist der Punkt, an welchem eine Technik, die man sich mit Vorbedacht angeeignet hat, instinktiv geworden ist." Das schreibt Yehudi Menuhin 1960 in seinem Versuch „Über Kunst und Wissenschaft".
Intuition ist die Voraussetzung einer jeden Interpretation, die über die Exekution hinausführen soll, die Voraussetzung eines jeden Musizierens, das der Verselbständigung von Klang, Struktur oder Instrumentaltechnik, der Verselbständigung der 'schönen Stellen' Einhalt zu gebieten vermag und alle musikalischen Parameter als integrierten Bestandteil des musikalischen Werkes erkennt und gestaltet, damit aber als Träger des dem Werke innewohnenden, ihm als Intention zugrundeliegenden Ausdrucks gestaltet.
Diese künstlerische Intuition, deren irrationaler Charakter einer Generation, die aller Irrationalität abgeschworen hatte, weil sie die Welt in Krieg und Elend gestürzt hatte, zutiefst verdächtigt war, ist heute längst wieder rehabilitiert. Denn es ist diese künstlerische Intuition, die den großen Interpretationen von Wilhelm Furtwängler und Yehudi Menuhin ihre unverwechselbare Aura verleiht, ihre Faszination und ihre künstlerische Glaubwürdigkeit, mit einem Wort ihre Maßstäblichkeit.

Sigurd Schimpf

Artists Against Their Time

Wilhelm Furtwängler and Yehudi Menuhin belong to different generations, and yet they represent the same type of artist who, for a while, was looked down upon as an anachronism, but during recent years has again got into favour with the public. The fact that they were reproached with being anachronistic, in a way rather reflects great credit on the artists Furtwängler and Menuhin, if the reproach meant to say that they were and are artists "against their time".
Both Furtwängler and Menuhin are exponents of a conception of art which the sound fetishists of the beginning stereophonic age, the anti-emotional structuralists and also the supposedly progressive musicologists could not but feel suspicious about. For Furtwängler and Menuhin represent the great heritage of the middle class or bourgeois tradition, and in their interpretations preserved its finest bequest: that kind of individualism and artistic freedom which neither enforces the artist's individual will on the work of art, nor expresses itself in the cult of sheer virtuosoship, but tries to serve the organically conceived work of art by reproducing it in an organic interpretation. One of its essential elements is the humane pathos which inspires their great interpretations and makes them stand out in sharp contrast to the attempts of those interpreters who for lack of courage or out of unimaginative rigorism concentrate on one aspect of the work only.
The all-important factor in Furtwängler's and Menuhin's approach to music is intuition. "The highest degree of intuition in life and art is imaginable only when mind and feeling are pure, completely absorbed and untroubled, and when the technique of expressing and thinking has attained a high level of spontaneous control and freedom. This is the point where a technique, that was acquired with deliberation, becames instinctive." Yehudi Menuhin says this in his essay "On Art and Science" (1960).
Intuition is the fundamental prerequisite for any interpretation that is supposed to get beyond mere execution, for any attempt at music-making that is not merely intent on sound, structure, instrumental technique or "beautiful passages", but is alive to all the musical parameters, considers them an integral part of the musical work and recognizes them as the only mediums for realizing the work's inherent expression. This artistic intuition – the irrational character of which seemed rather suspicious to a generation which had lost all confidence in irrationality since it had plunged the world into war and misery – has long since been rehabilitated. For it is this artistic intuition which imparts the unmistakeable aura, the fascinating power, the artistic veracity – in short: the authoritative significance to Wilhelm Furtwängler's and Yehudi Menuhin's great interpretations.

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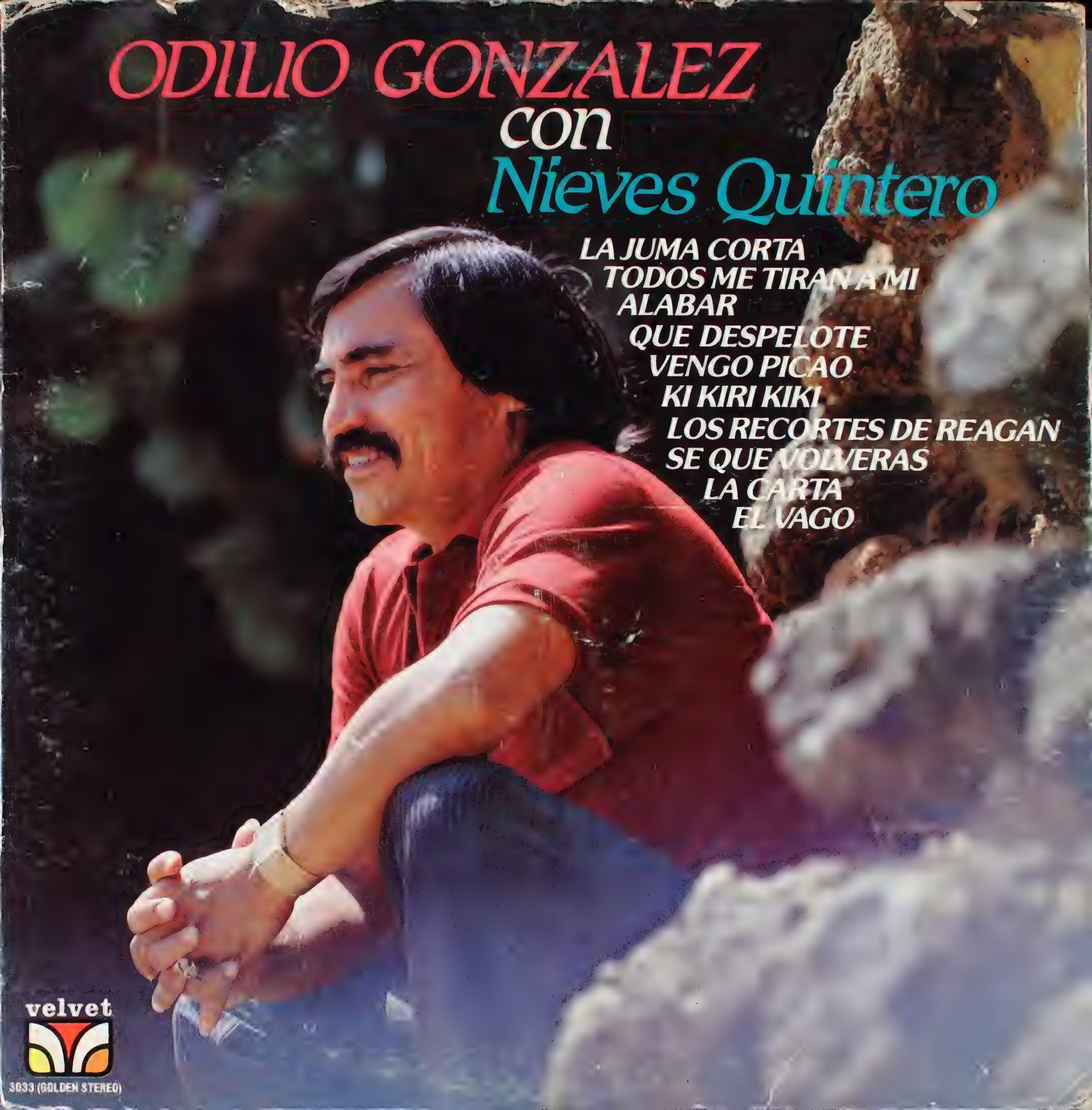
ODILIO GONZALEZ
con
Nieves Quintero

LA JUMA CORTA
TODOS ME TIRAN A MI
ALABAR
QUE DESPELOTE
VENGO PICAO
KI KIRI KIKI
LOS RECORTES DE REAGAN
SE QUE VOLVERAS
LA CARTA
EL VAGO



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ODILIO GONZALEZ con NIEVES QUINTERO

Lado (A)

1.- LA JUMA CORTA
(C. Curet Alonso)

2.- TODOS ME TIRAN A MI
(Antonio Cabán Vale)

3.- ALABAR
(C. Curet Alonso)

4.- QUE DESPELOTE
(C. Curet Alonso)

5.- VENGO PICAO
(Wito Jiménez)

Lado (B)

1.- KI KIRI KIKI
(Luz Celenia Tirado)

2.- SE QUE VOLVERAS
(Chuitín)

3.- LA CARTA
(William Ramos)

4.- EL VAGO
(Ismael Núñez Pratts)

5.- LOS RECORTES DE REAGAN
(Ramón Luis Soto)

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"Jesus Son of God"

REVEREND

JOHN A. BUTLER

"Jesus Son of God"

REVEREND

JOHN A. BUTLER

Side A

1. Jesus Son of God
   Writer : Rev. John A. Butler (BMI)
2. The Messiah
   Writer : Louis J. Cooper (BMI)
3. Let Jesus Fix It
   Arr : Rev. John A. Butler (BMI)
4. He'll Be Your Friend
   Writer : Louis J. Cooper (BMI)

Side B

5. Are You A Christian
   Writer : Rev. John A. Butler (BMI)
6. Father
   Writer : Louis J. Cooper (BMI)
7. God Won't Let You Have My Soul
   Writer : Curtis Wilson (Wilson Boy Music SESAC)
8. When Jesus Comes Back
   Writer : Louis J. Cooper (BMI)

Producer : Bogdan Knezevich & Louis J. Cooper
Executive Producer : The Wajji Music Group
Recorded At : Central Studio, Silver Spring, MD
Recording & Mixing Engineers : Kevin M. & Bill Plummer
All Instruments By : (The Man) Bogdan Knezevich
All Lead Vocals By : Rev. John A. Butler
All Songs Published By : Louis J. Cooper Publishing Co. (BMI)
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John Butler (703) 658-4922
WAJJI (800) 545-9121 or (202) 546-9121
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Background Vocals

Beth McNeal Yates
Ophelia Warrick
Cynthia Wricht
Perry Dennis
Rev. John A. Butler

Additional Background Vocals

"Devotion" Featuring Carlton Burgess
Dayle K. Atterberry
Michelle Slaughter Clark
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Joanna Johnson
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This Album Is A Result Of A Vision That God Gave Me And I Hope Everyone That Hears It Will Feel The Same Spirit That I Do. May God Bless You.

Rev. John A. Butler

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Heavenly Heartbeat

LARRY AHLBORN

Lovenotes

Heavenly Heartbeat

LARRY AHLBORN

SIDE ONE:

1:32 IN MY HEART THERE RINGS A MELODY 1.
3:08 JESUS LOVES ME 2.
2:06 MAKE FRIENDS 3.
4:27 HOW GREAT THOU ART 4.
1:59 I HAVE DECIDED TO FOLLOW JESUS 5.
1:45 I THANK GOD FOR EVERYTHING 6.

SIDE TWO:

1. TO BE LIKE JESUS 3:19
2. OH I WANT TO SEE HIM 2:19
3. I COULD HARDLY SEE THE ROAD FOR THE TEARS 4:03
4. ALL PRAISE & GLORY TO HIM 1:28
5. Medley: GOD BLESS AMERICA/LET THERE BE PEACE ON EARTH 4:03

Scenery painting: Roy Mersereau
Mars Hill, Maine
Photography: George Bloodworth
Art Direction: Jerry Clark

Music Credits:
Directed and arranged by: Henry Slaughter
Engineer: Fred Cameron
Keyboard: Henry Slaughter
Bass Guitar: Duke Dumas
Steel Guitar: Larry Sasser

Recorded and remixed—Oak Valley Sound, Nashville, Tennessee

STEREO/81181

Lovenotes

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What makes the heart beat with this unexclaimed beauty in praise for thanksliving? Many times its a bird in flight, or an animal gracefully running across the meadow enjoying freedom. Or by all means—the heart strikes a happy beat of joy when one sees an old friend at a reunion. And how about when The American Flag is waving her banner of victory high in the breeze of the sky?

If all this and more thrills your inner being, then the music of Heavenly Heartbeat will give you a fresh new appreciation for God's music. For its soft, gentle, mellow touches allow you to experience paradise music of a Heavenly Heartbeat.

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Youngwood, PA 15697
412/925-9517

TUESDAY, JULY 16, 1968 NUMBER - 290

CARLOS GARDEL

LDS - 734 VOL Nº 41

LDS - 734

CARLOS GARDEL

con Acompañamiento de Guitarras - Vol. 41

Lado A

1. La Mariposa - tango
2. La Novia Ausente - tango
3. La Divina Dama - vals
4. La Cieguita - tango
5. Puentecito de Plata - tango
6. La Virgen del Perdon - vals

Lado B

1. Medianoche - tango
2. Callejera - tango
3. Riojana Mía - vals
4. Quimera - tango
5. Como La Mosca - tango
6. Mascotita de Marfil - vals

: Otros Long Plays "ODEON" que puede usted conseguir :

T-100093 CARLOS GARDEL Volumen II: El día que me quieras La canción de Buenos Aires. Volvió una noche, Rosas de otoño. Melodía de arrabal. Noche de Reyes, Sus ojos se cerraron, La mariposa. Golondrinas. Qué vachaché. Lejana tierra mía. El Rosal.

T-100094 CARLOS GARDEL Volumen III. El sueño Gajito de cedrón, Mano a mano, Esclavas blancas, Ventarrón, Tortazos, Compadrón, Vieja Recova. Silvando. Si soy así, Milonguera Milonga del 900.

LDS - 734 CARLOS GARDEL, con acomp. de Guitarras - Vol. No. 41

1. La Mariposa, tango 2. La Novia Ausente, tango 3. La Divina Dama, vals 4. La Cieguita, tango 5. Puentecito de Plata, tango 6. La Virgen del Perdón, vals 1. Medianoche, tango 2. Callejera, tango 3. Riojana Mia, vals 4. Quimera, tango 5. Como la Mosca, tango 6. Mascotita de Marfil, vals

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•

Ana Maria MIRANDA, *Soprano*
Society of Ancient Instruments of Paris
Roger COTTE, *Director*

MHS 3027

SPANISH VOCAL MUSIC FROM THE TIME OF CHARLES V

Side 1:

1. En La Fuente del Rosel (Pisador)
2. Tres Morillas Me Enamoran (Anon.)
3. De Antequera Sale El Moro (Morales)
4. Pase El Agua, Julieta (Anon.)
5. Ay, Linda Amiga (Anon.)
6. De La Vida de Este Mundo (Anon.)
7. Las Mis Penas, Madre (Escobar)
8. Pastorcico, Non Te Aduermas (Anon.)
9. Toda Mi Vida Os Ame (Milan)
10. Por Unos Puertos Arriba (Ribera)

Side 2:

11. Dindirindin (Anon.)
12. Con Amores La Mi Madre (Anchieta)
13. Duelete de Mi, Señora (Vasquez)
14. Ay Triste Que Vengo (Anon.)
15. Quien Amores, Ten (Milan)
16. De Los Alamos Vengo (Anon.)
17. A Tal Perdida Tan Triste (Encina)
18. Que Bien Me Lo Veo (Anon.)
19. Pampano Verde (de la Torre)
20. A La Caza, Sus, A Caza (Gabrieli)

Ana Maria MIRANDA, *Soprano*
Society of Ancient Instruments of Paris
Roger COTTE, *Director*

Three different kinds of music are represented in this collection: VILLANCICOS, LOVE SONGS and FOLK-SONGS. The Villancicos have their origin in the songs of the people, as the term itself indicates. In the Middle Ages these were the simple songs of shepherds but the style progressed at the time of the Renaissance and produced a sort of poetical composition taken up by musicians.

The "Romances" (love songs) represented the survival, suitably adapted to prevailing tastes, of the ballads which were still being sung at the end of the Arab domination in Spain in the 16th century. These works are known to us as vocal polyphony or as written arrangements for the vihuela — a plucked string instrument which was the forerunner of the lute and the guitar. The musicologist Arne Dörumsgaard has chosen to present them to us in a version for instruments of the period but freely arranged to suit the needs of a modern audience.

The song EN LA FUENTE DEL ROSEL is borrowed from the *LIBRO DE MUSICA DE VIHUELA* which was published in Salamanca in 1552 by the vihuela player Diego Pisador and dedicated to King Philip II, son of Charles V. This little pastoral song is evidently much older and certainly dates from before 1500.

TRES MORILLAS ME ENMORAN, also a type of folk song, is known to us through the collection "Codice de Palacio" made in the 19th century by the musicologist Asenjo Barbieri. This is an anonymous 15th-century composition, played here as at that time, most often with a simple vihuela accompaniment.

DE ANTEQUERA SALE EL MORO (The Moor abandons Antequera) by Christobal de Morales (1500-1553) is an ancient ballad. The poem deals with the retaking, in 1410, of Antequera — an Andalousian town — by the "Infant Don Fernando I de Aragon," after centuries of Arab domination.

PASE EL AGUA, JULIETA ("Cross over the water, my Juliet") is a 15th-century song for dancing of unknown origin. The words have a strange mixture of French, Spanish and Italian.

AY LINDA AMIGA is another popular love song, accompanied here by vihuela and lute.

DE LA VIDA DE ESTE MUNDO ("Life in this world"), a sort of melancholic study on human destiny, is of aristocratic if not scholarly origin.

LAS MIS PENAS, MADRE ("My troubles mother are those of love") by Pedro de Escobar (15th century) is a court inspired folk song. The listener will not fail to notice the instrumental accompaniment parodying the sound of a small choir organ such as was often used at that time for intimate music.

PASTORCICO NON TE ADUERMAS ("Shepherd don't go to sleep"), by an unknown 15th-century poet and musician. It is a pastoral song like the "Cancionero de Palacio" of the Catholic Kings and is at the same time light and graceful. The end nevertheless seems to open the way to deeper thinking: "why do you sleep? If you allow your sheep to get lost, you lose yourself."

The villancico TODA MI VIDA OS AME ("All my life I have loved you") is taken from the famous *LIBRO DE MUSICA DE VIUELA DE MANO* — published in Valencia in 1535 by the vihuela player Luis de Milan. These works were dedicated to the King of Portugal, Don Juhan (John III).

POR UNOS PUERTOS ARRIBA ("By mountain tracks") is a romance by Antonio de Ribera dated 1506. It describes the anguish of a knight lost in the mountains. He has to leave his dear horse on the way and follow his private Calvary alone on foot.

The fifteenth-century anonymous song, DINDIRINDIN, brings to mind the classic call of the Nightingale, so often taken up by French songwriters of the period: "I got up early in the morning and met a Nightingale who was singing . . ."

CON AMORES, LA MI MADRE ("Each night my mother lovingly put me to sleep") is one of the rare secular works that have been handed down to us by Juan de Anchieta, who died in 1523, a master considered as one of the founders of the Spanish polyphonic school.

The villancico DUELETE DE MI, SEÑORA is particularly representative of Juan Vasquez' art (about 1500-1560). His polyphonic compositions (such as these here) have sometimes earned him the title "Castillian madrigal writer" for their subtlety and delicacy.

AY TRISTE QUE VENGO ("You see me sad and lost from love") is another court-inspired folk song. It is taken from a large collection made by the poet and composer Juan del Encina (1468-1529).

QUEN AMORES TEN ("He who has a lover in Castille") is taken from the book on the vihuela by Luis de Milan.

DE LOS ALAMOS VENGO, which is presented here as taken from an anonymous 15th-century version, is an ancient popular tune, an authentic villancico that several generations of Spanish musicians have taken up. Vasquez and later Miguel de Fuenllana made magnificent adaptations for the voice and for the vihuela de mano. De Falla used the theme in the first movement of his concerto for Harpsichord; finally Joaquin Rodrigo made a wonderful adaptation for voice and orchestra in a firmly modern lanugaue.

A TAL PERDIDA TAN TRISTE ("Such a great and sad loss") by Juan del Ancina is a villancico inspired by the death of the son of Ferdinand and Isabelle, Prince Don Juan of Aragon, who died at the age of 20 in 1498.

QUE BIEN ME LO VEO ("I see it clearly") is a court-inspired composition of exaggeratedly affected style. It is the work of an anonymous fifteenth-century composer.

PAMPANO VERDE, played here in a version accompanied by the vihuela, was an original villancico known in the form of a four-part polyphonic song. The composer was Francisco de la Torre, a musician later heard of succesively in the service of the Chapel of Ferdinand of Aragon then Isabella of Castille.

A LA CAZA, SUS A CAZA is one of several secular polyphonic compositions by the composer and singer Gabriel of the Chapel of Ferdinand the Catholic. The text develops courtly metaphors about hunting.

The listener will notice the use the arranger has made of the "cornet à bouquin," a woodwind instrument with mouthpiece and holes.

ROGER COTTE

Ana Maria Miranda

The youth and beauty of Ana Maria Miranda cannot but increase the pleasure of listening to her voice, which is one of rare purity, and appreciating the style and the legato which allow her to be as at ease with the lied and oratorio as with opera.

Born in Paris in 1942 of French origin, she was brought up in Argentina. She studied music in Paris under the direction of private tutors and at l'Ecole Normale de Musique. She is the winner of numerous international competitions: The Darius Milhaud competition, the Debussy-Ravel competition, the competition of the Interpretation of French Melody.

Roger Cotte

Roger Cotte, who directed the interpretation of this record, has for long been the voluntary collaborator of Paul Brunold, the most amazing of all curators to whom for the past century and a half the guardianship of the Instrumental Museum of the Paris Conservatoire has been confided. The "Society of ancient instruments of Paris," set up by Roger Cotte is a gathering of artists who are highly and exclusively specialists in the technics of such unusual instruments as the lute, ancient harps, the viels and viola da gamba, recorder (ancient flute), ancient horn, crumhorn, etc

Arne Dörumsgaarde

The musicologist Arne Dörumsgaarde, who has prepared the selection of works recorded here, was born in Norway in 1921. He is especially known for his arrangements and harmonisations of old vocal music, which the greatest singers in the world have included in their repertoire: Kirsten Flagstad, Gérard Souzay, Richard Lewis, to name but the most famous.

He has devoted himself to the compilation of a huge anthology of old melodies from all the European countries: nearly 2,000 titles of which 350 have already been edited and about 300 recorded.

Timings:

Side 1:	1:21	1:35	1:49	1:18	2:16
	0:54	2:04	1:54	1:52	1:59
Side 2	1:55	1:41	2:25	1:46	1:50
	1:21	1:20	1:56	1:55	1:17

the musical heritage society inc.
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TCHAIKOVSKY

manfred

CHS-1308

bolshoi symphony orchestra

ALEXANDER GAUK, conductor

Concert-Hall Society

TCHAIKOVSKY • Manfred

Symphony in Four Tableaux, Opus 58

Bolshoi Symphony Orchestra • Alexander Gauk, *conductor*

It was Balakireff, the guiding spirit of Russian nationalist music, who conceived the idea of basing a program-symphony on Byron's *Manfred*. He first presented the subject to Berlioz, who did not accept it, and then, many years later, he offered it to Tchaikovsky. The response was anything but encouraging, even though, long before this, another such suggestion of Balakireff's had resulted in the composition of *Romeo and Juliet*. But Balakireff was not to be put off. He realized that Tchaikovsky's temperament and outlook were quite in accord with those of Byron's hero, and he was convinced by Tchaikovsky's success with *Francesca da Rimini* (a work based on a section of Dante's *Divine Comedy* that Byron had rendered in English) that the composer could achieve brilliant results with *Manfred*—that it would be his masterpiece. He sent Tchaikovsky a detailed program, listed the keys to be used, and prescribed the employment of some recurrent musical idea throughout the work. But it was not until two years later (in 1884), after Balakireff had again proposed a program and a series of keys, that Tchaikovsky was persuaded to undertake the symphony. There is no sign, however, that he was really attracted by the plan. He seems instead to have given his word, and then to have looked upon the task as a distasteful duty. There are complaints about the complexity of the subject, and even about program music in general—it is difficult to write, inferior to absolute music, and so on. Tchaikovsky finally did come to have a high regard for his composition, but even this was a temporary state of affairs; later in life he felt it to be extremely poor, except for the first movement. He had no abiding awareness of its value. And curiously enough, this has also been the attitude of later times; *Manfred* is hardly performed, and it attracts little favorable attention when it is—a puzzling situation in view of the fact that it is possibly Tchaikovsky's greatest achievement.

Byron's *Manfred* (1817) is a dramatic poem in three acts, which Byron contrived to make completely beyond the possibility of actual stage presentation. It is a Faustian drama set in the Alps—a highly original work possessing almost no connection with the historical Manfred (who was a thirteenth-century King of Sicily). Arimanes is its Mephistopheles, and Astarte its Margaret. The popularity and influence of the poem throughout Europe have been impressive. It has undergone thirty-three translations into twelve languages (four of them into Russian), and it led Schumann to compose a kind of melodrama whose overture is unrivalled among his works in intensity and power.

When Tchaikovsky finally accepted the idea of basing a work upon *Manfred*, he did so with a commendable seriousness of purpose. Not content with the superficial picture given by Balakireff's lifeless outline, he went to the poem itself. He even carried it off to the Alps, and read it in the actual setting in which it takes place. There can be no doubt that he thoroughly grasped the feeling of the drama, and that he sincerely believed he was recasting it in terms of music. And that he should have been able to do so was in a way inevitable, for the characteristics of nineteenth-century Romanticism that were epitomized in *Manfred* were just those to which Tchaikovsky had always been drawn: the isolation of genius, and the defiance of fate. This was Tchaikovsky's golden opportunity—though he seems never to have realized it—to bring his message to the world on an epic scale.

Manfred is called a "Symphony in Four Tableaux." It is a large scale work and a long one, and it is written for a large orchestra which includes two harps. It is Tchaikovsky's Opus 58, and was composed in 1885, a year that in many ways was a turning point in his life. The dedication is to Mily Balakireff. As a four-movement composition, *Manfred* is really a program-symphony rather than a symphonic poem, and it is thus a late descendant of Berlioz's *Symphonie Fantastique* and Liszt's *Faust Symphony*. In the case of Tchaikovsky, such a work was after all not too different from the conventional numbered symphonies, for although Tchaikovsky himself often drew a firm line of distinction between programmatic and absolute music, the only real distinction in his music is that the program is explicit in the one, and more or less unrevealed in the other. Some program there always seems to be, however, and we may seriously question whether absolute music had any significance at all for Tchaikovsky. ("I should be sorry," he once wrote, "if symphonies that mean nothing should flow from my pen, consisting solely of a progression of harmonies, rhythms and modulations.")

The program of *Manfred* does not demand too much from music in the way of complex description or narration; it presents an excellent combination of psychological states with a few concrete events and natural settings. And the music conveys even these few happenings and scenes mostly through their effect upon our feelings and moods rather than by means of more literal kinds of description. The program is as follows:

"I. Manfred wanders in the Alps. Tormented by the deadly agonies of doubt, torn by remorse and despair, his soul is the victim of sufferings without name. He has fathomed the mysteries of the occult sciences, thanks to which the dark powers of hell have submitted to him. But neither these sciences nor anything in this world can give him the *forgetfulness* to which alone he aspires. The memory of the beautiful Astarte, whom he has loved and lost, consumes his heart. Nothing can cast off the curse that weighs upon the soul of Manfred, and without cessation or respite he is delivered to the tortures of the cruelest despair.

"II. The fairy of the Alps appears before Manfred beneath the rainbow of the torrent.

"III. Pastorale. The simple, free, and peaceful life of the mountaineers.

"IV. The subterranean palace of Arimanes. Infernal orgy. Manfred appears in the middle of the bacchanal. Evocation of the shade of Astarte. She foretells the term of his earthy toil. Death of Manfred."

The first movement (which starts *Lento lugubre)* broods and strives by turns, and it appropriately wanders in tempo and in key. Although the work is in B minor, this key is not heard at the beginning, and is not reached for quite some time. The second movement is a delicate scherzo (marked *Vivace con spirito)* with a beguiling trio dominated by lovely, fluent melody. In the third movement *(Andante con moto)*, Tchaikovsky succeeds wonderfully in creating the same kind of haunting and unforgettable atmosphere that we find in Berlioz's pastoral scenes. The last movement (opening *Allegro con fuoco)* settles down more to dramatic events, and in the interest of the story, it very effectively brings back much of the musical material of the first movement.

Thus the programmatic nature of the music runs a remarkably extended gamut, from the subjective picture of a personality, through two mood paintings of natural scenes, to the realistic depiction of dramatic events. And where the middle two movements show us a musically conceived form, the first and last are subservient to the program in their structure. Altogether this is a superlative example of program music, and it reveals every side of Tchaikovsky's genius. It is high time that we gave it a deserved place among the few greatest works of its composer.

EDWARD LIPPMAN

Alexander Gauk, a veteran of the Bolshoi Theater and one of Russia's foremost conductors, is well known for his work on the concert stage and is at present a staff conductor of the State Radio Orchestra of the USSR. This recording was processed from high fidelity master tapes by arrangement with Leeds Music Corporation and is *the only authorized recording*. Cover photograph through the courtesy of The Swiss National Travel Office, New York.

TCHAIKOVSKY: Manfred; Symphony in Four Tableaux, Opus 58

CHS 1308

TCHAIKOVSKY: Manfred; Symphony in Four Tableaux, Opus 58

9 LESSONS AND CAROLS FOR SUMMER

Three Centuries
Festival Singers
Noel Edison, Director

Narration by
Nicholas Pennell
Patricia Galloway

▷▷ 9 Lessons and Carols for Summer

Three Centuries Festival Singers

Professional singers audition from across Southern Ontario for the Three Centuries Festival Choir, and are in residence in Elora for a month each summer. The choir was founded in 1981 under the direction of Noel Edison and has achieved an outstanding reputation for artistic excellence. The choir is a prominent and popular feature of the annual Festival programme.

Press Comments

"The idea of the lessons and carols sounded fascinating. In the actual event, it proved splendid . . ." (The Globe and Mail).
John Kraglund

"Singing of this degree of sensitivity reflects admirably on the Three Centuries Festival and its Director, Noel Edison" (The Toronto Star)
William Littler

● SIDE ONE

The Creation
Scripture: Genesis 1:1
Carol: The Truth from Above — Traditional
Arr. R. Vaughan Williams
Verse: Early English Christian Poetry
Carol: Carol of Beauty — French
Arr. Martin Shaw

Man In Paradise
Scripture: Genesis 2. 7-10, 16, 17
Verse: Wonder — Thomas Traherne
Carol: The Lord did First Adam Make
Arr. D. Willcocks

The Fall of Adam
Scripture: Genesis 3. 8-19
Carol: Remember O Thou Man — Welsh
T. Ravenscroft, 1611
Verse: What I'm Doing Here — Leonard Cohen
Hymn: Turn Back O Man — Old 124th

Paradise in Ruins
Scripture: Isaiah 5. 1-7
Verse: East Coker — T.S. Eliot
Carol: In Stille Nacht — J. Brahms

Spring as the Earnest of Paradise
Scripture: Song of Songs 2. 10-14
Verse: A Shropshire Lad II — A.E. Housman
Carol: Hilariter — German Traditional
Arr. Martin Shaw

● SIDE TWO

Anthem: My Beloved Spake — P. Hadley

The Promise of Paradise Renewed
Scripture: Joel 12. 21-27
Verse: Little Gidding — T.S. Eliot
Carol: Sumer is Icumen In — P. Skoggard

The Promise Endures
Scripture: Amos 9. 11-15
Verse: Sermon for Christmas Day 1621
J. Donne
Hymn: This is My Father's World — Terra Beata

The Promise Fulfilled
Scripture: Luke 12. 22-31
Verse: ~~Poems of the Imagination XII~~
W. Wordsworth
Carol: Now the Green Blade Riseth — E. Routley

Paradise Regained
Scripture: Revelation 21. 1-7
Anthem: And I Saw a New Heaven — E.L. Bainton
Verse: For the Time Being — W.H. Auden

Director:

NOEL EDISON

Noel Edison is the Artistic Director of the Elora Three Centuries Festival, a position he assumed in 1983 at the age of 24. A native of Toronto, he holds a Baccalaureate of Music from Wilfrid Laurier University and has studied with many distinguished Canadian and European conductors. Apart from his responsibilities as Artistic Director and conductor of the Festival choir and orchestra, he is also the Music Master of St. John's-Kilmarnock school and Organist and Choirmaster of St. John's Anglican Church. In 1982 he received the Young Canadian Achiever's Award from the Office of the Prime Minister for Artistic services to the community.

THOMAS FITCHES

THOMAS FITCHES is well-known to Festival audiences, having performed in several concerts in previous seasons. He received his training in Toronto and the Royal School of Church Music in Croydon, England. He has been organist and choirmaster of St. Clement's Anglican Church in Toronto for the past 14 years.

Narration:

NICHOLAS PENNELL

Nicholas Pennell returns to Stratford to play Sassoon in *Not About Heroes*, Gayev in *The Cherry Orchard* and Ulysses in *Troilus and Cressida*. Last season, he appeared as Camillo in *The Winter's Tale*, Antiochus and Boult in *Pericles* and Pisanio in *Cymbeline*. A prominent member of the company since 1972, Mr. Pennell's many Shakespearean roles at Stratford include Orlando, Pericles, Berowne, Hamlet, Ariel, Mercutio, Brutus, Richard II, Iago, Macbeth, Jaques and many others. His other Festival credits include the roles of Theseus and Oberon in *A Midsummer Night's Dream*, Holofernes in *Love's Labour's Lost*, Cléante in *Tartuffe*, Marlow in *She Stoops to Conquer*, Jack Worthing in *The Importance of Being Earnest*, Oswald in *Ghosts*, Philinte in *The Misanthrope*, Faulkland in *The Rivals*, Smooth in *Wild Oats*, Victor in *Private Lives*, Grandier in *The Devils* and Leonard Woolf in *Virginia* (which transferred in 1980 to London's Royal Haymarket Theatre). This past winter, he toured to Carleton College in Northfield, Minnesota and other major American cities with his one-man show, *A Variable Passion*. Mr. Pennell's more than 250 television credits include the starring role of Michael Mont in *The Forsyte Saga* series and his film credits include *Isadora*, *David Copperfield* and *The Battle of Britain*.

Narration:

PAT GALLOWAY

Returning for her 20th Stratford season, Pat Galloway plays Ranevskaya in *The Cherry Orchard*. Last season she appeared as Alice in *A Man For All Seasons* and in 1985 she played Ruth in *The Pirates of Penzance*. A highly versatile talent, her numerous Festival credits range from Dorine in *Tartuffe* to Kate in *The Taming of the Shrew*, Lady Macbeth in *Macbeth*, Queen Elizabeth in *Mary Stuart* and the title roles in *St. Joan* and *The Duchess of Malfi*. She also directed the Festival's 1975 production of *Le Magicien*.

Ms. Galloway is also a seasoned performer in both cabaret and musical theatre. She co-produced and starred in a series of topical revues at Toronto's Theatre-in-the Dell and, in 1980, joined Roderick Cook in *Oh Coward!* at the Imperial Room in Toronto.

Since coming to Canada from England in 1957, she has worked with such companies as the Canadian Players, the Vancouver Playhouse, the Manitoba Theatre Centre, the Shaw Festival and Victoria's Bastion Theatre. In 1980-81, she co-starred with Brian Bedford in the North American tour of *Whose Life Is It Anyway?*

COVER DESIGN . MACKAY HOUSTOUN ● ● DIGITAL RECORDING . ● SOUND ENGINEER . DAVID BURNHAM ● RECORDED AT ST. JOHN'S CHURCH ELORA ONTARIO CANADA

WRC1-5338

The Origin

The idea of performing a "Nine Lessons and Carols for Summer" originated in the fertile mind of our Artistic Director. He wanted to share in the immense popularity of the "Nine Lessons and Carols for Christmas" which is broadcast annually from King's College, Cambridge. There are few record collections around the English-speaking world that do not contain at least one rendition of this famous Service

This recording of "Nine Lessons and Carols" has been specially designed for a summer day The text is redolent of gardens — primaeval, despoiled, and paradisal. Flowers blossom and wither, vineyards hang ripe with fruit or are trampled underfoot by invaders, and the "host of golden daffodils" bespeaks the coming Kingdom of God

The Bidding Prayer and the Blessing have been omitted on the disk because this "Nine Lessons" is presented as a concert rather than a Service. The music consists of carols with a summery theme, together with two anthems whose affinity to the text make their inclusion almost inevitable. Elora composer, Peter Skoggard was invited by the Festival to write the music for this performance of the carol "Sumer is icumen in"

Canon Robert Hulse

The Bidding Prayer

Beloved in Christ at this glorious season of the year, when we are caressed by the comfortable ambience of Summer, let us remember God's loving promise to restore to all mankind that Paradisal State wherein unending Summer abides and never-fading blossoms

Let us hear first the story of our disobedience beneath the bowers of Eden, when our primaeval forebears, through wilful ambition and most crooked dealing, turned to wintry waste the Vineyard that a smiling Providence had so graciously planted for us

Let us hear how God sends Spring to be the promise of kindly Summer; sour grapes sweeten, the threshing floor is piled high with grain, rugged nature is tamed again, and flowers spring by the wayside in glorious profusion

In all that we see round us on a pleasant Summer day, we see the ancient pledge of God's promise, wonderfully fulfilled

Let us gather then our dreams and visions and offer them up, with a sure and certain hope, in the words which Christ himself has taught us "Our Father ..."

Blessing

O God, we thank thee for this earth, our home; for the wide sky and the blessed sun, for the salt sea and the running water, for the everlasting hills and the never-resting winds, for trees and the common grass underfoot.

We thank thee for our senses, by which we hear the songs of the birds, and see the splendour of the summer fields, and taste of the autumn fruits, and rejoice in the feel of the snow, and smell the breath of spring

Grant us a heart wide open to all this beauty and give us grace never to pass unseeing a host of golden daffodils aglow with thy glory, O God, our creator who livest and reignest for ever and ever Amen.

Adapted from A. S. T. Fisher
An anthology of prayers

The Critics Review:

The lessons and carols format posed a unique challenge in transposing a Christmas tradition — made especially popular by choral performances from King's College, Cambridge — to the vigorous, physical images of summer

Its success in concept was a dual triumph for Edison, who selected outstanding examples of ancient and contemporary music, and St. John's Canon Robert Hulse, who chose scripture passages from the fresh and eloquent 1940s Bible translation of Ronald Knox, blending them thematically with an adventurous array of poetry that ranged from the Middle Ages, through Donne and Traherne to Hopkins, Housman, and even Leonard Cohen

Musical and literary components were then arranged in nine groups that traced the history of God and humanity from creation, through the pain of sin and loss of paradise to hope, renewal and a new paradise in heaven.

In performance, the effect of this picturesque gathering of words was alternately startling and moving, delivered by both Pennell and the Three Centuries singers in clear, uncompromising, and wholly beautiful sound

Familiar Bible passages took on a striking color in crisp modern phrases, while the fluid vowels of Medieval lyrics struck sparks against the toughened lines of Cohen, Eliot and Auden

Edison's 18 professional voices reflected a similar care and reverence for words, delivering exquisite balanced sound in uncluttered and mainly-unaccompanied settings, like those of the early English lyrics, The Truth From Above, Carol of Beauty and Remember O Thou Man

But whether in ancient or modern settings — one of them a robust version of Sumer is Icumen In, arranged by local composer Peter Skoggard — the timbre was pure, clear and almost childlike, as if the music were meant to fill an enormous cathedral without perceptible strain. Even in the much smaller space of St. John's, that concentration of tone became luminous and resounding, yet so precise that references to the printed program text were rarely necessary.

PAULINE DURICHEN
(The Kitchener-Waterloo Record)

VANGUARD RECORDINGS FOR THE CONNOISSEUR BGS 5005 STEREOLAB

J. S. Bach

MAGNIFICAT IN D

CANTATA No. 50

"Nun ist das Heil und die Kraft"

Mimi Coertse *and* Margaret Sjöstedt, *sopranos*
Hilde Rössl-Majdan, *alto* • Anton Dermota, *tenor*
Frederick Guthrie, *bass*

Choir and Orchestra of the Vienna State Opera

FELIX PROHASKA
conductor

MADONNA AND CHILD
BY MICHAELANGELO

Recorded and Released under the Auspices of

The Bach Guild

VANGUARD QUALITY CONTROL
HIGH FIDELITY

J. S. Bach

MAGNIFICAT in D

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FELIX PROHASKA
conductor

A Stereophonic Recording STEREOLAB·BGS-5005

AMONG musicians of about the year 1800, Johann Sebastian Bach (1685-1750) was remembered more as a musical pedagogue and theorist, although one of unquestioned genius, than as a great composer. The "Bach" whom Haydn and Mozart had admired so devoutly was the son, Karl Philipp Emanuel. The father's *Well Tempered Clavier* was of course known — Beethoven indeed had won great distinction in Vienna through his performance of these preludes and fugues—but the extent of Bach's achievement, notably in the realm of vocal music, was wholly unsuspected, since none of it had ever been printed. In 1802 appeared the Bach biography by Johann Nicolaus Forkel, the son of a shoemaker who had become one of the foremost musicologists of the time. Inspired by this groundbreaking work, the Bach revival slowly got under way. In 1811 Simrock published the great *Magnificat*, knowing only the earlier version of this work in E flat, which had probably been written by Bach in 1723. To touch briefly on the highlights of the rediscovery of Bach, 1829 saw the first public performance since Bach's own day of the *St. Matthew Passion*, under Felix Mendelssohn; 1845 saw the publication of the *B minor Mass;* 1850 saw the formation of the Bach Gesellschaft, for the purpose of publishing the complete Bach works. It was under the auspices of the Bach Gesellschaft that the definitive version of the *Magnificat* appeared, in D, edited from the score, one of Bach's most beautiful autographs, that had been written by him at about 1730.

The *Magnificat in D* must have been a great favorite in Bach's Leipzig. To this day it has remained one of his most beloved works. It is a setting, in the full splendor of the baroque style, of the traditional Vesper canticle of the Western Church, the "Song of the Blessed Virgin Mary." In Leipzig, it was performed on the great Feast days, and Bach's first version was probably written for Christmas Day, 1723, the first year of his service in that city. The *Magnificat* traditionally came after the sermon, as a great outburst of confidence and joy. For the music preceding the sermon, Bach composed the lovely "Christmas" Cantata No. 63, *Christen atzet diesen Tag*, (Bach Guild BG-518). Because of its place as the culmination of the service, the *Magnificat* could not be too lengthy a work, and Bach's *Magnificat in D* is unique even in his output for its concentration. It remains big in conception, comparable in this respect to much more extended works like the *B minor Mass*, and abundant in inspired melody.

The forces employed are considerable; five-part chorus, five soloists, and the "full" Bach orchestra, including three trumpets, two flutes, two oboes, strings, tympani and continuo instruments; the "festive" orchestra of the time. The style is that of a great sacred concert, and because of the relative briefness of the text, which is in Latin, Bach makes the fullest symbolic use of the repeated words, using the word-sounds as well for almost musical effects. This is apparent in the opening chorus, set only to the words *Magnificat anima mea Dominum*, and laid out like a grand and spacious concerto first-movement, with a magnificent opening and closing *tutti*, while the chorus enters, with its repetition of "Magnificat," like the solo group in a concerto. Having here displayed his full orchestral array, Bach develops a lovely variety of instrumental colors in the ensuing movements, like a lesson in the expressive uses of timbre. The aria for second soprano, *Et exultavit*, is accompanied only by a flowing counterpoint of strings, which carry out its feeling of sweet, melodious tenderness. The following aria, for first soprano, *Qui respexit*, achieves added poignance by being a duet for soprano and oboe, the two parts moving as equals. And upon this aria the chorus breaks in dramatically, with the words *Omnes generationes* — "All generations" — hurled about in antiphonal cries, and the full orchestra (but for trumpets) re-entering. The jubilant sounds make clear Bach's message, that this is a festival for "all people and all times."

To carry further the parallel to the Bach concerto style, the bass aria *Quia fecit* is like a great slow movement (that of the E major violin concerto for example), the voice spinning a slow florid line over a motif, repeated in *semi-ostinato* style, in the bass. The following alto-tenor duet, *Et misericordia*, is perhaps the most sensuously beautiful part of the score, the voices supported by flutes and muted strings, and the rocking, triple-time measure evoking the image of a lullaby. Then again in the magnificent contrapuntal chorus *Fecit potentiam* we have what may be called a concerto form, really a "concerto for voices" with Bach marvellously contrasting passages for one or another choir, or group of choirs, against the full massed voices, and the orchestra, including trumpets and drums, adding its colors. The momentum comes to a powerful *Adagio* halt, and then the descending chromatic phrases of the violin are heard, introducing the tenor aria *Deposuit*, and illustrating in their downward movement, "He hath put down the mighty." Two flutes play the *obbligato* role in the alto aria, *Esurientes*. Then comes the mysteriously beautiful and symbolic chorus for women's voices, *Suscepit Israel*, with the oboes above in unison, softly intoning the traditional *Magnificat* chorale. For the first time in the work a fugue is heard, in the chorus with continuo accompaniment, *Sicut locutus est*. The orchestral splendors return with the closing movement, as the chorus peals out the word "Gloria", and Bach creates a magnificent effect in alternating the massed choral sound with the imitative entry of the individual choirs. On the words *Sicut erat* he rounds out the composition with an extraordinary free recall of the very opening music, like a stirring variation on themes he had laid down in the beginning.

Of the Cantata No. 50, Spitta's remarks are succinct and to the point. "A mighty torso of a church cantata is preserved in a double chorus with the richest orchestral accompaniment, on the words *Nun ist das Heil*, etc. It must be called a torso, for it seems that in its present form it falls in with no church use whatever. It is too short to lay claim to the title of church cantata in regular form; it cannot serve as a motet by reason of its concerted accompaniments and its subject would of course forbid all thought of its being performed during the communion service; and there is no other occasion for which it would be suitable. It must certainly have formed the opening of a complete cantata for Michaelmas, and it may be assumed to have had an orchestral prelude. The colossal piece, however, by itself, with its ponderous march and its wild cries of victory is an imperishable monument of German art."

NOTES BY S. W. BENNETT

MAGNIFICAT in D

1. CHORUS

Magnificat anima mea Dominum.	My soul doth magnify the Lord.

2. ARIA, soprano II

Et exultavit spiritus meus in Deo salutari meo.	And my spirit hath rejoiced to God my Saviour.

3. ARIA, soprano I

Qui respexit humilitatem ancilae suae; ecce enim ex hoc beatam me dicent.	For He hath regarded the low estate of His hand-maiden; for behold, from henceforth all generations shall call me blessed.

4. CHORUS

Omnes generationes.	All generations.

5. ARIA, bass

Quia fecit mihi magna qui potens est, et sanctum nomen ejus.	For He that is mighty hath done to me great things; and holy is His name.

6. DUET, alto and tenor

Et misericordia a progenie in progenies timentibus eum.	And His mercy is on them that fear Him from generation to generation.

7. CHORUS

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.	He hath showed strength with His arm; He hath scattered the proud in the imagination of their hearts.

8. ARIA, tenor

Deposuit potentes de sede et exaltavit humiles.	He hath put down the mighty from their seats, and exalted them of low degree.

9. ARIA, alto

Esurientes implevit bonus et divites dismisit inanes.	He hath filled the hungry with good things; and the rich He hath sent empty away.

10. CHORUS (soprano and alto choirs)

Suscepit Israel puerum suum, recordatus misericordiae suae.	He hath holpen His servant Israel, in remembrance of His mercy.

11. CHORUS

Sicut locutus est ad patres nostros, Abraham et semini ejus in secula.	As He spake to our fathers, to Abraham, and His seed forever.

12. CHORUS

Gloria, Patri, gloria Filio gloria Spiritui sancto. Sicut erat in principio et nunc, et semper et in seculorum. Amen.	Glory be to the Father, and to the Son, and to the Holy Ghost As it was in the beginning, is now and ever shall be, world without end. Amen.

CANTATA NO. 50, Nun ist das Heil, und die Kraft

CHORUS

Nun ist das Heil, und die Kraft, und das Reich und die Macht unsers Gottes seines Christus worden, weil der verworfen ist, der sie verklagete Tag, und Nacht vor Gott.	Now has the hope and the strength and the right and the might of our God and His Christ been assured us, for come to naught is he who reviled us, day and night, to God.

THE BACH GUILD

The Bach Guild, a division of Vanguard Recording Society, Inc., was organized by an eminent group of American music lovers dedicated to the furtherance of the music of Johann Sebastian Bach in this country, as well as the art of his sons, his contemporaries, and great predecessors. Performers are chosen who meet the exacting standards of this music in beauty of tone, technique, and mastery of the baroque style. Frequently heard as conductor of Bach Guild recordings is Felix Prohaska, who was one of the brilliant group of conductors that revived the Vienna State Opera after the late war and is at present Director of the Frankfurt Opera. Of his Bach Guild recording of the *Brandenburg Concertos*, the *Boston Sunday Globe* reported: "For my part, Mr. Prohaska is inching towards the peak of being the finest conductor of baroque music now on records, and this is the most enjoyable performance of the Brandenburg Concertos I have ever heard."

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This is a Vanguard STEREOLAB three dimensional stereophonic recording, which makes it possible to hear for the first time on discs all of the subtle and colorful detail of one of the greatest of vocal-orchestral scores, with each voice, choir division and instrument reaching the listener from its proper place on the stage. The multi-channel stereophonic equipment was arranged on the basis of acoustically precise calculations. Especially designed microphones, tape recorders and amplifiers were employed to produce masters which embody a frequency response covering the entire range of human hearing and embrace the full gamut of vocal and instrumental sonorities. This stereophonic disc is cut with the revolutionary new 45/45 system. It is playable with any stereophonic cartridge.

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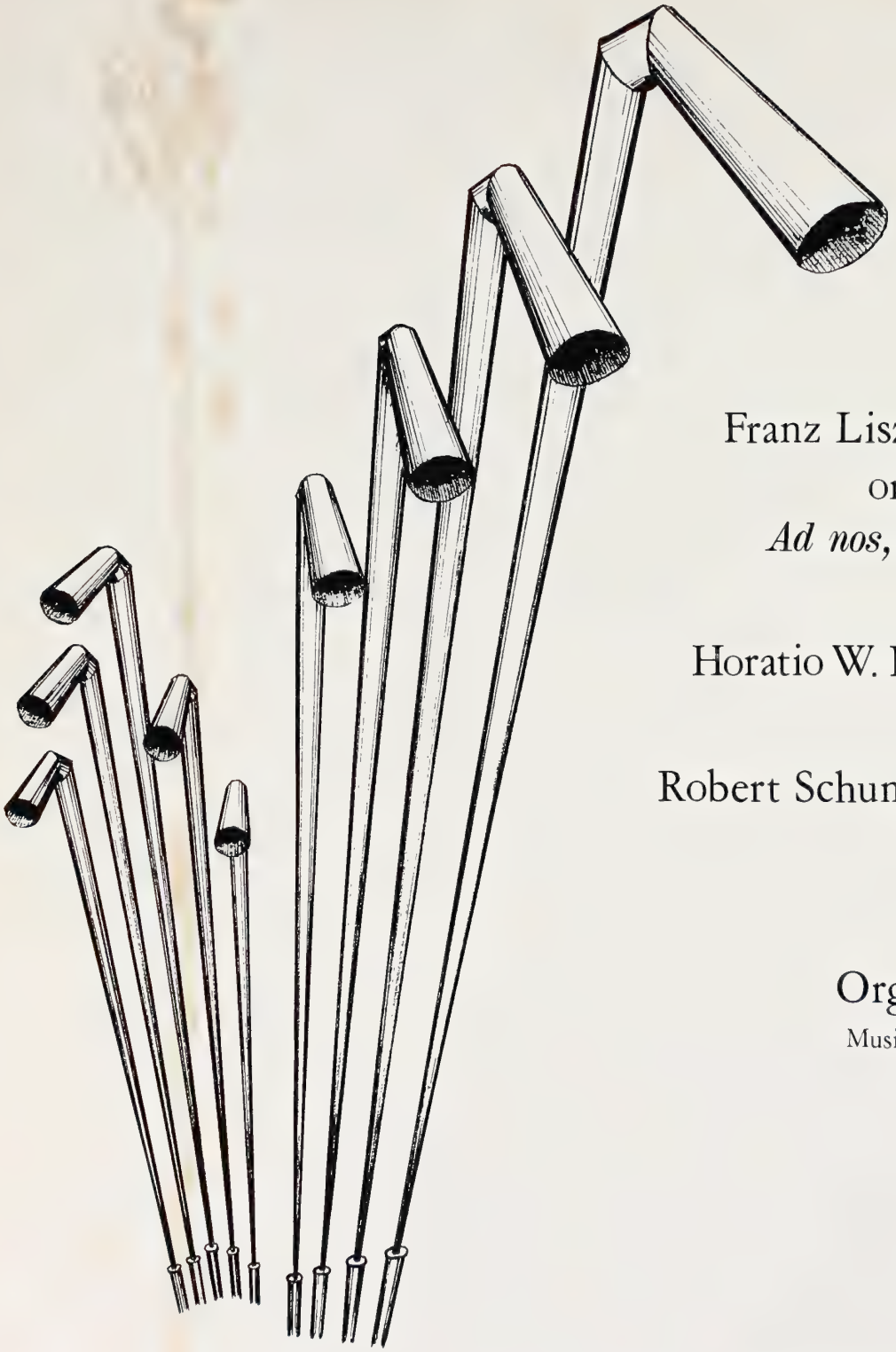
MUSIC OF THE CHURCH RECORDINGS

MCR-1
stereo



Franz Liszt: Fantasy and Fugue
on the Chorale
Ad nos, ad salutarem undam

Horatio W. Parker: Jam Sol Recedit

Robert Schumann: Canon in B Major

Organ and Choir

Music of the Church Choir

Fall 1970

OUTREACH: THE MUSIC OF THE CHURCH

OUTREACH: THE MUSIC OF THE CHURCH

Joy, sorrow, tears, lamentation, laughter - to all of these, music gives voice, but in such a way that we are transported from the world of unrest to a world of peace, and see reality in a new way, as if we were sitting by a mountain lake and contemplating hills and woods and clouds in the tranquil and fathomless water. -Albert Schweitzer (paraphrase)

FANTASY AND FUGUE on "AD NOS, AD SALUTAREM, UNDAM"
—FRANZ LISZT
(Fantasy: G. Schirmer)
(Introduction and Fugue: C. F. Peters)

In this monumental work, the music speaks beautifully for itself—perhaps in different ways each time it is heard.

A work showing the influence and example of this composition is the "Sonata on the 94th Psalm" by Julius Reubke, a pupil of Liszt. This sonata will be played on a future Music Of The Church Recording.

JAM SOL RECEDIT —HORATIO W. PARKER (H. W. Gray)
(Latin words contain pure vowel sounds which greatly help to produce a beautiful choral tone. This work is sung with a Latin text.)

Now sinks the sun,
Now sinks the golden sun to rest.
Thou light of endless Unity,
Forever blessed Trinity,
Our souls illume with radiance blest.

Now sinks the golden sun to rest.
Thy praise we sing at early morn,
At eventide our prayers ascend,
Deign Thou our worship to attend,
With song of angelchoirs upborn.

Father, and well beloved Son,
And Holy Spirit Three in One,
To Thee, Whom we adore,
All glory be for evermore. Amen

CANON IN B MAJOR —ROBERT SCHUMANN (G. Schirmer)
In Robert Schumann's composition, the beautiful melodic canon is surrounded by a rich and peaceful harmonic texture.

Music Of The Church Choir is presently composed of ten singers. It is not uncommon for each of these singers to sing many different voice parts within a choral work. This choir works together seven to ten hours a week and they sing great music from all eras of composition. Different styles of singing according to the era in which the music was written are developed. Singing in these various styles demonstrates the flexibility and beauty of the human voice and adds a somewhat orchestral variety to the color of the choral sound. The choir usually sings with straight tone and the treble lines are light and pointed especially reminiscent of boy sopranos often heard in England. The beautiful recordings of the Choir at King's College, Cambridge, England have provided a strong influence on the choral sounds and musicianship being developed by Music Of The Church Choir.

With few exceptions, Music Of The Church singers are of college-age and are given scholarships for their education in return for their singing. These students are from all areas of college study and their work in the choir is designed to be a training ground for excellence and high skills in performance and musicianship. This work helps to develop patience, control, confidence, humility, quietness, goodness and the pursuit of depth and truth. Attaining a sense of values and the ability to work together in the warmth of human kindness is also a part of this choir's work.

Singers with little previous choral experience as well as those with considerable training comprise the membership of Music Of The Church Choir. They grow to have a love for the work, the music and the text's message of goodness. As they work together with both energy and inner-quietness, the sounds and interpretation develop into a deep expression of beauty and meaning. Outreach: The Music Of The Church, an independent non-profit organization, is a home for this choir; it will fire the singers with the inspiration of constant educational growth and it will reach out with a musical, religious message through Music Of The Church Recordings and Music Of The Church Concerts.

In this concept, Music Of The Church Choir is to be expanded. Initially, it will consist of two complete small choirs. One of these choirs is already developed; the other is to be gradually established as scholarship funds become available. The choirs will be identical in purpose and they will combine for various events. The Outreach Organization also plans a record series (MCR) of great choral and organ masterworks.

These functions require funds for the singer's scholarships, for concerts and the many expenses associated with producing good records. Also, as funds permit, sound equipment, recording equipment and methods of communication need further improvement. Funds are obtained solely from the sale of Music Of The Church records and from contributions. Contributions from friends are welcome at any time. They will greatly help this new organization. At this time (October 1970) contributions are not tax deductible. However, it is hoped that contributions will soon be tax deductible. Records, Concerts and Education motivated by this organization will carry a musical and religious message of Faith, Hope and Love to many people; the power and beauty of this can touch the lives of many with strength, joy and goodness.

Other Music Of The Church Recordings:
MCR-2 FESTIVAL EASTER MUSIC 1970
Choral Works of Plainsong, Philips, Easter Hymn, Ireland, Vaughan Williams and Effinger
Organ Works of J. S. Bach, Widor and Tournemire

Music Of The Church Recordings are distributed through mail orders. They may be obtained by requesting an order form from Outreach: The Music Of The Church, Post Office Box 1123, Ann Arbor, Michigan 48106. A mailing list is used for announcements of records and concerts. This organization depends on a wide distribution of many of its MCR records. New names of friends for our mailing list are always welcome and they should be mailed to the Outreach address.

MUSIC OF THE CHURCH CHOIR
John Weissrock, Organist-Choirmaster

Soprano
Nancy Bainter
Vivian Baures
Deborah Rossow

Mezzo-Soprano
Catherine Brady
Liane Redpath
Carol Reich

Countertenor
Robert Baures (alternate part)
Thomas Dolan (alternate part)
Russell Durning (alternate part)
Mark Hornburg (alternate part)

Tenor
Russell Durning
Mark Hornburg

Bass
Robert Baures
Thomas Dolan

Because of the full frequency response and wide dynamic range of this disc, it may be necessary to increase the pressure (tracking weight) of the playback stylus (needle) so that maximum listening response can be obtained. It is not advisable for this pressure to exceed 5 grams.

Organ and Accompanied Choral Works were recorded at Saint Paul's Episcopal Church, Milwaukee, Wisconsin.

Sound Advisor and Sound-Recording Equipment from Stelloh Sound Limited, 319 East Howard Avenue, Milwaukee, Wisconsin 53207.

Record Mastering and Production by Sound 80 Incorporated, 4444 West 76th Street, Minneapolis, Minnesota 55435.

Music Of The Church Choir gives concerts with their own recordings, using Marantz Imperial I Speaker Systems obtained through Stelloh Sound Limited in Milwaukee. This new dimension of Music Of The Church Concerts has received enthusiastic acceptance. It carries beautiful choral-organ sounds in a concert outreach, beyond one setting, to other cities and allows some flexibility in the concert location, since the presence of an organ is not required.

Schweitzer quotation by permission of Bruce Humphries Publishers, Box 111, Somerville, Massachusetts 02143.

Outreach: The Music Of The Church
Post Office Box 1123
Ann Arbor, Michigan 48106

MUSIC OF THE CHURCH RECORDINGS

MCR-4
stereo

MUSIC OF CHRISTMAS

Volume II

Choir and Organ

Music of the Church Choir

OUTREACH: THE MUSIC OF THE CHURCH

MCR-4

MUSIC OF CHRISTMAS *Volume II*

Stereo

SIDE I

HARK! THE HERALD ANGELS SING
– Mendelssohn
descant and organ part by
David Willcocks
Carols for Choirs
(Oxford University Press)

OVER THE MANGER
– Winefrid Ryan

ORGAN, WEIHNACHTEN
– Max Reger

TORCHES
– John Joubert
Carols for Choirs
(Oxford University Press)

Torches, torches, run with torches
All the way to Bethlehem!
Christ is born and now lies sleeping;
Come and sing your song to him!

Ah, Roro, Roro, my baby,
Ah, Roro, my love, Roro;
Sleep you well, my heart's own darling,
While we sing you our Roro.

Sing, my friends, make you merry,
Joy and mirth and joy again;
Lo, he lives, the King of heaven,
Now and evermore. Amen.

GOD REST YOU MERRY, GENTLEMEN
– English Traditional Carol
arranged by David Willcocks
Carols for Choirs
(Oxford University Press)

MASS IN G: *GLORIA*
–Francis Poulenc

SIDE II

TRUMPET, GOOD CHRISTIAN MEN, REJOICE
–14th Century Melody

ORGAN, IN DULCI JUBILO *(Miscellaneous)*
–J. S. Bach

FLUTE, GREENSLEEVES
–English Traditional Carol

ONCE IN ROYAL DAVID'S CITY
–H. J. Gauntlett
harmonized by A. H. Mann
Carols for Choirs
(Oxford University Press)

ORGAN, SYMPHONIE GOTHIQUE:
VARIATIONS ON THE TUNE,
PUER NATUS EST NOBIS: FINALE
– Charles Marie Widor

Symphonie Gothique bears the inscription, "In memory of Saint Ouen of Rouen." It was inspired by the Gothic Church of St. Ouen of Rouen, and is based upon the Gregorian melody of the Christmas hymn, "Puer Natus est Nobis" (A Child is Born for Us), the Introit for Christmas Day.

The final movement of this great symphony is a set of variations on this Gregorian melody. It was a favorite of the composer, and long after he had given up regular playing at St. Sulpice in Paris, he ascended the steps to the organ loft each Christmas Eve to play this music.

The final variation is a stirring Allegro that uses the resources of the organ to create the effect of ringing bells, sounding forth joyous Christmas praises. The work comes to a quiet, peaceful close, after a dramatic elaboration of the beautiful plainsong melody.

NOWELL SING WE
(Text from two 15th Century Carols)
–Richard Dirksen
(Shawnee Press)

The text for *Nowell Sing We* is a confluence of two separate macaronic carol texts, both dating from c. 1430–1450. The first four and last stanzas are from the Cambridge: Trinity College, Ms.O.3.58; and the others from Oxford: Bodleian Library, Ms. Selden b.26.

MUSIC OF THE CHURCH CHOIR

Catherine Brady, Flute
Robert Lutzke, Trumpet
John Weissrock, Organist-Choirmaster

Soprano
Vivian Baures
Catherine Brady
Deborah Rossow

Mezzo-Soprano
Carol Reich

Countertenor
Robert Baures (alternate part)
Paul Cera (alternate part)
Joseph Grafwallner (alternate part)
Mark Hornburg (alternate part)
Matthew Wrensch (alternate part)

Tenor
Paul Cera
Mark Hornburg
Matthew Wrensch

Bass
Robert Baures
Joseph Grafwallner

The Poulenc *Gloria* on Side 1 was recorded by a former Music Of The Church Choir. Membership at that time also included:
Nancy Bainter Stopper, *Soprano*
Liane Redpath, *Mezzo-Soprano*
Russell Durning, *Tenor*
Thomas Dolan, *Bass*

Paul Cera, Joseph Grafwallner and Matthew Wrensch were not members of the choir at that time.

outreach

Music Of The Church Choir is dedicated to the expression of beautiful music – music of the church that is rooted in centuries of profound musical creations. The message of this music is heard through *Music Of The Church Records* and *Music Of The Church Concerts.* The choir is relatively small and sings together frequently to reach a perception of high performance values. Their work with the music creates the opportunity to shape an expression of deep beauty and inspiration. The musicianship heard on the many beautiful recordings by the Choir at King's College, Cambridge, England has greatly inspired the sounds being developed by the Music Of The Church Choir.

Most Music Of The Church Choir singers are people of college-age who are given scholarships for their education in return for their singing. These students are from all areas of college study, some who have had little previous singing experience as well as those with much training in choral singing.

Music Of The Church Choir is a direct function of Outreach: The Music Of The Church, a non-profit charitable organization. Through the beauty of music this Outreach organization is dedicated to the furtherance of a religious message and to musical education. The efforts of its work are focused and combined to culminate in the music heard on the records and at the concerts.

Outreach: The Music Of The Church is sustained by its friends. Contributions, Gifts and Bequests are tax-deductible. These expressions of understanding continue and extend the message of *Music Of The Church Records* and *Concerts* and further the educational experience of sharing musical knowledge. The beauty of this reaches the lives of many and imparts a message of Faith, Hope and Love.

"The aim and final reason of all music should be nothing else but the Glory of God and the refreshment of the spirit." *- J. S. Bach*

OTHER MUSIC OF THE CHURCH RECORDINGS:

MCR–1 *Organ:* Fantasy and Fugue on "Ad nos, ad Salutarem undam" –Franz Liszt
Choir: Jam Sol Recedit (Now Sinks the Sun) –Horatio W. Parker
Organ: Canon in B Major –Robert Schumann

MCR–2 FESTIVAL EASTER MUSIC *(Choir and Organ)*

MCR–4 MUSIC OF CHRISTMAS, *Volume II*
Choir and Organ

The Organ and Accompanied Choral Works were recorded at St. Paul's Episcopal Church in Milwaukee. Several other church buildings with the acoustical warmth of reverberation were also used to record some of the works heard on this record. Reverberation of sound and church music are historically united. When these agents of beauty are joined - inexpressible, awesome sounds reach to refresh the spirit of the listener.

Recording Engineering by Richard Houghten, Robert Lutzke, Joseph Grafwallner and Timothy Hill

Record Mastering by Sound 80 Inc., Minneapolis, Minnesota

Record pressing by Ambassador Record Co., Newark, New Jersey

Record Jackets by Gugler Lighographic Co., Milwaukee and Cuca Manufacturing Co., Sauk City, Wisconsin

Sound Advisor and Recording Equipment from Stelloh Sound Ltd., Milwaukee Wisconsin

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Post Office Box 1123
Ann Arbor, Michigan 48106

PACHELBEL
The Seven Chorale Partitas

(COMPLETE)

Westminster HI-FI

XWN 18829

ROBERT OWEN

Aeolian-Skinner Organ of Christ Church, Bronxville, New York.
Neupert Harpsichord

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PACHELBEL
THE SEVEN CHORALE PARTITAS (Complete)

SIDE ONE

1. Christus, der ist mein Leben
2. Alle Menschen müssen sterben
3. Herzlich tut mich verlangen

ROBERT OWEN
Aeolian-Skinner Organ of Christ Church,
Bronxville, New York
Neupert Harpsichord

SIDE TWO

1. Was Gott tut, das ist wohlgetan
2. Ach, was soll ich Sünder machen?
3. Werde munter, mein Gemüte
4. Freu dich sehr, o meine Seele

THE MUSIC

The influence of Johann Pachelbel's music on his contemporaries and successors in Germany played a large part in developing the strength and breadth of that country's musical life. Pachelbel's contribution, however, was less a product of profound musical art than an extension of his own unique personality and circumstances. Born in Nuremberg, the home of the *meistersinger* movement, in September 1653, he held countless organist posts for short periods all over Germany, even serving at St. Stephen's in Vienna where Haydn was later to begin his musical career as a chorister. His disposition, like his career, was cosmopolitan. Easy-going and versatile, he incorporated the atmospheres and influences with which he came in contact into his art, until the final hybrid was truly a continental rather than a local manifestation. He inclined naturally to Italian flamboyance and the free improvisatory style which the South Germans had imported from the Gabrielis in Venice and Frescobaldi, organist at St. Peter's in Rome. Toccatas, ricercari, partitas—spontaneous and ingenious fugal imitations and flashy passage work, such as is found in the work of the Halle organist Froberger for example, were readily assimilated by his sunny temperament. But Pachelbel also had hidden within him a gentle and personal spirituality which responded to the solid, studious North German church music from which he seized the chorale melody for use as a musical nucleus. He treated it, however, in the same manner as Frescobaldi had decorated and expanded Gregorian melodies, and turned what had previously been a subordinate addition to chorale singing in church into an independent instrumental entity.

Although he earned his living throughout his fifty-three years solely as an organist, Pachelbel was very much concerned with *hausmusik* and was always willing to pick up pin money here and there by playing the clavier at weddings, soirées, and other private functions. On some of these occasions he accompanied Johann Sebastian Bach's father, Johann Ambrosius, who was a violinist. Pachelbel indeed was closely associated with the Bachs at many periods of his life. To be sure, this was not especially difficult as there were at the time a great many musical Bachs, and it was hard to find a post, particularly connected with organ playing, that a Bach had not in the past, or was at present, or was about to occupy. When Pachelbel was Court Organist at Eisenach, Johann Sebastian's birthplace, he lived with Bach's uncle, the sober Johann Christoph, who was much esteemed at the time as a composer, although his refusal to compromise or give in kept him constantly out of a job. No two people could have been more different than the effervescent Pachelbel and the stern Johann Christoph, twelve years his senior, yet they got along amazingly well, even borrowing techniques and ideas from each other. An affinity of temperaments endeared Pachelbel and Ambrosius Bach to each other: Pachelbel stood as godfather to Johann Sebastian's elder sister Maria, and became the music teacher of his eldest brother Johann Christoph, who later was responsible for bringing up the young genius, passing on all he had learned from the Master.

Chorale partitas, or variations, in spite of the religious sentiments of the themes, were essentially secular music and had no connection with the church service. It was a popular form—even the august Buxtehude succumbed to the demand—and the style and spirit followed that of song variations. The writing was neither complex nor profound, aiming at simple technical demands on the performer and pleasant enjoyment on the part of the listener. J. S. Bach, in his youth, wrote several chorale partitas for the pedal clavier: the organist's practice instrument on which, due to the complexities of cold churches and hand-pumped bellows, a musician played fully as much, if not more, than on his organ.

Pachelbel's *Chorale Partitas* are true to the general type and are very characteristically his own: in many of the variations the chorale melody is retained complete as a cantus firmus surrounded by imitation and decoration, in others it is elaborated into a short toccata. The chorale was customarily stated at the beginning of the variation series and then restated at the end to tie up the form. His *Partitas* have been discovered gradually from a variety of manuscripts and undoubtedly a large part of his output in this form has been irrevocably lost. Nos. 2, 5, 6 and 7 in the present recording (based on the Bärenreiter edition) were originally published in 1683 as *Musicalische Sterbens-gedanken*—Musical Meditations on Death—which Gottfried Walthers *Lexikon* describes as having been written for the clavier during a fatal contagion at Erfurt while the composer resided in that town. As with all music based on chorale melodies, the text of the hymn is the springboard from which the music takes its momentum.

In view of the interchangeability of Baroque instrumentation, Robert Owen has chosen in this recording to play certain variations on the organ and others, more characteristically in the clavier style, on the harpsichord, while the chorale proper is always stated on the organ. His instrument is a classic organ built by Aeolian-Skinner for Christ Church, Bronxville, N. Y., containing a Baroque section with pipes which have the traditional naturally accented voices. Mr. Owen's harpsichord is a rebuilt Neupert.

1. Christus, der ist mein Leben (Christ is my life)
CHORALE WITH TWELVE VARIATIONS
For Christ, my Lord, I live,
So Death for me is gain;
To Him myself I give
And joy supreme attain.
Var. 1-7: organ; 8: clavier; 9-10: organ; 11: clavier; 12: organ

2. Alle Menschen müssen sterben (All Men must Die)
CHORALE WITH EIGHT VARIATIONS
Every mortal soon must perish,
Every living creature too
Like the grass must fade and wither
And again be born anew.
Mortal flesh to dust returning,
Life eternal thus is earning;
There the faithful souls will see
God's transcendent majesty.
Var. 1: organ; 2: clavier; 3-4: organ; 5: clavier; 6: organ; 7: clavier; 8: organ.

3. Herzlich tut mich verlangen (Longingly I desire Death)
CHORALE WITH SEVEN VARIATIONS
My heart is ever yearning
For blessed Death's release,
From ills which here surround me
And woes which never cease.
This cruel world to banish
Would be a blessed boon,
I sigh for joys eternal;
Ah, Jesus, Lord, come soon!
Var. 1: organ; 2: clavier; 3-5: organ; 6: clavier; 7: organ.

4. Was Gott tut, das ist wohlgetan (Whatever God does is Good)
CHORALE WITH NINE VARIATIONS
What God does is with reason done,
Forever right His Will;
However He directs me
I'll cleave unto Him still
My God is He!
In misery
He ever will uphold me,
And in his image mould me.
Var. 1: organ; 2: clavier; 3-4: organ; 5: clavier; 6: organ; 7: clavier; 8-9: organ.

5. Ach, was soll ich Sünder machen? (O what shall I, a Sinner, do?)
CHORALE WITH SIX VARIATIONS
How may I, in sin forsaken,
My repentance now begin?
Conscience loud proclaims my sin,
Yet my soul begins to waken!
This the trust to which I cleave:
Jesus will I never leave.
Var. 1: clavier; 2: organ; 3: clavier; 4-6: organ.

6. Werde munter, mein Gemüte (Awake, my Soul)
CHORALE WITH FOUR VARIATIONS
Rouse thee up, my soul, from slumber,
From your sins go forth, and see
All the blessings without number
God has here conferred on me:
How He guards me every day,
Drives my weary cares away;
How He loves me and befriends me,
Safe from Satan's snares defends me.
Var. 1: organ; 2: clavier; 3-4: organ.

7. Freu dich sehr, O meine Seele (Rejoice, O my Soul)
CHORALE WITH FOUR VARIATIONS
O rejoice, my soul, today,
Cast aside all care and fears,
Christ the Lord calls you away,
Bids you leave this Vale of Tears.
Out from woe and sore distress,
Forth to joy and blessedness:
Joy unheard of and transcending,
Everlasting, never-ending
Var. 1: organ; 2-3 clavier; 4: organ.

J. ROBISON

THE ARTIST

ROBERT OWEN is a graduate of the Oberlin Conservatory of Music, and has also studied at the Paris Conservatory with Marcel Dupré and the harpsichordist Marcelle de Lacour. In 1947 and 1948 he was organist and director of the choirs at the American Pro-Cathedral in Paris, after which he returned to his post at Christ Church, Bronxville, New York.

Mr. Owen has been heard in concert throughout the United States and Europe, at conventions of the American Guild of Organists, and over network radio broadcasts in America and France.

THE RECORD

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THE OBOE: VIVALDI · ALBINONI & BELLINI

MOSCOW CHAMBER ORCHESTRA

RUDOLF BARSHAI · CONDUCTOR

EUGENE NEPALOV · OBOE

THE OBOE: VIVALDI · ALBINONI & BELLINI

MOSCOW CHAMBER ORCHESTRA
RUDOLF BARSHAI · CONDUCTOR

Side One:

ANTONIO VIVALDI (1678-1741)
CONCERTO FOR OBOE AND STRING ORCHESTRA IN A MINOR, Op. 39, No. 2
1. Allegro non molto 3:41
2. Larghetto 3:40
3. Allegro 3:07

ANTONIO VIVALDI
CONCERTO FOR OBOE, STRING ORCHESTRA & CEMBALO from the cycle "Il Cimento dell'armonia e dell'invenzione" IN D MINOR, Op. 8, No. 9
4. Allegro moderato 3:23
5. Largo 2:21
6. Allegro 2:48

Side Two:
TOMASO ALBINONI (1671-1750)
CONCERTO FOR OBOE WITH ORCHESTRA IN D MAJOR, Op. 7, No. 6
1. Allegro 2:29
2. Adagio 1:51
3. Allegro 1:58

TOMASO ALBINONI
CONCERTO FOR OBOE WITH ORCHESTRA IN B FLAT MAJOR, Op. 7, No. 3
4. Allegro 3:24
5. Adagio; Allegro 5:31

VINCENZO BELLINI (1801-1835)
CONCERTO FOR OBOE WITH ORCHESTRA IN E FLAT MAJOR
6. Maestoso; Allegro 8:05

Evgeni Nepalov, Oboe
Moscow Chamber Orchestra
Rudolf Barshai, Conductor

THE MUSIC

The modern oboe first made its appearance at the court in France, midway in the 17h Century. It spread quickly through Europe, and by the beginning of the 18th Century, every orchestra had its two oboes.

The oboe existed alongside its cousin, the shawm, but contained several improvements including a wider range of pitches and dynamics, and a variable tone quality. It could speak softly and gently like the flute or brilliantly like the trumpet. This versatility, highly praised by contemporary theorists, insured the oboe's popularity, and soon it rivaled the recorder as a favorite wind instrument in chamber ensembles.

A large body of oboe literature resulted from the widespread use of the instrument. For ease of fingering (the Baroque oboe had only four holes and three keys), most of these were set in C, F or B-flat majors pieces and their relative minors.

It is appropriate that two oboe concerti by Antonio Vivaldi begin this recording, for Vivaldi was the one late Baroque composer most interested in experimenting with all the instruments in the 18th Century orchestra. The A Minor Concerto, Op. 39, No. 2 (F. VII, n. 5 in the Fanno classification and n. 42 in the Pincherle catalog) is one of fourteen oboe concerti by Vivaldi. Typical of the structure of his concerti, its three sections comprise two fast movements separated by a slow *Larghetto* with its lyrical melody accompanied by the strings. The outer movements contain the usual alternating *tutti* and solo sections with virtuoso figurations for the oboist.

The other Vivaldi concerto on this recording is Opus 8, No. 9 in D Minor (F. VII, n. 1 or P. 259). This work is remarkable for the consistent rhythmic displacement in both outer movements. Vivaldi's effective use of accents on the weak beats might well be envied by jazz artists of today. The middle *Largo*, still in the minor key, provides a few moments of lyrical respite between the two driving *Allegros* with their running bass lines.

Vivaldi's contemporary, Tomaso Albinoni, grew up in Venice, a fact which explains his consuming interest in opera. He composed forty-eight works in this genre, of which only a few arias have survived intact. His other major body of music is a series of orchestral and instrumental works, mostly concerti and sontas. Fortunately, none of these were lost, and all are available in modern publications.

Of the nine collections, Opus 7-9 contain numerous works for the oboe, an instrument which Albinoni seemed unable to resist once he had begun writing for it. In comparing the musical chronologies of Vivaldi and his younger contemporary, it would appear that Albinoni's interest in the three-movement solo concerto was in full bloom while Vivaldi was still preoccupied with the older *concerto grosso* and its multiple solo instruments. Even though Albinoni's output was smaller and his solo instruments confined to the violin and oboe, his careful attention to the details of polyphonic writing and virtuoso exploitation of the instruments are not surpassed by Vivaldi. Bach paid tribute to Albinoni's skill by arranging three of the Italian master's fugues in order to study them.

By the time Opus 7 was published in 1716, Albinoni had the solo concerto form well in hand. This collection contains four violin concerti, four for oboe, and four more for two oboes. The two concerti on this recording (Op. 7 No. 3 and Op. 7 No. 6) display Albinoni's predilection for lighter, more lilting *Allegros* in contrast to the driving force of Vivaldi's writing. The first movement of No. 3 bears a striking melodic resemblance to the opening movement of Bach's D Minor double violin concerto. Here is a strength derived from well-structured counterpoint.

Albinoni's adagio movements form the keystone of his concerti. Often longer than either of the two outer movements, these slow sections boast a carefully constructed and ornamented melody with rich orchestral accompaniment, the latter an amenity which Vivaldi, in his haste, frequently omitted altogether. The *Adagio* from No. 3 is one of the loveliest, with full harmonic string writing to accompany the long melodic phrases of the oboe. The sprightly third movement is a jig in 6/8 time with a folk-dance quality.

A more whimsical mood pervades Op. 7, No. 6 in which the lively rhythms of the first movement and unexpected syncopations of the third surround another poignant Albinoni *Adagio*. Structurally, this concerto is identical to No. 3.

Vincenzo Bellini is one of those composers so well known for works in a single genre that his few pieces outside that genre are generally ignored. Grove's Dictionary, which discusses his operas, makes no mention of the oboe concerto in E flat major, written sometime late in Bellini's adolescence. Naively simple and over-hasty in construction, this brief work is a *bel canto aria* for oboe with string accompaniment. Preceded by a few majestic chords from the orchestra, the appealing oboe theme foreshadows Bellini's later melodic skill. The second section is reminiscent of the sudden shifts from lyricism to a lively or dramatic mood common to many Italian operatic arias. Here it takes the form of a *polonaise*.

The viability of the late Baroque solo concerto is attested to by hundreds of compositions in this form. Most retain their fresh and inventive spirit, despite the feeling one sometimes has that they were ground out like noodles in a spaghetti factory. In the selections on this recording, it is obvious that the composers were excited about the oboe and anxious to explore all of its possibilities. Even Bellini with his knowledge of the classical concerti for violin or piano, chose the oboe for his only concerto. Its expressiveness and variable moods suited the basic romantic impulse of both late Baroque and early 19th Century composers. —Katherine Calkin

THE ARTISTS

Moscow-born **Rudolf Barshai** graduated from the Moscow Conservatory in 1948 where he specialized in performance of the viola and violin. After finishing his studies of conducting in Leningrad, he founded the **Moscow Chamber Orchestra** which had its first public performance at Moscow Conservatory's Maly Hall on April 2, 1956 with a program of Bach, Couperin, Manfredini and Vivaldi.

Specializing in the authentic performance of the music of the 18th Century, the twenty-one piece chamber orchestra also performs contemporary works by Bartok, Britten, Hindemith, Prokofiev and Stravinsky. Barshai's transcription for strings of Prokofiev's Visions Fugitives won expression of great liking and approval from the composer before his death in 1953.

The United States debut of the **Moscow Chamber Orchestra** at the Grace Rainey Rogers Auditorium of the New York Metropolitan Museum of Art in 1953, under the auspices of Saul Hurok, won a laudatory review from Alan Rich of the *New York Herald Tribune*:

"It is a perfectly wonderful ensemble. Its style is robust; its ensemble is impeccable; its tone is heavenly..."

A graduate of the Ippolitov-Ivanov School of Music, **Evgeni Nepalov** joined the **Moscow Chamber Orchestra** in 1962, after six years as an outstanding soloist with the All-Union Radio and Television Operatic and Symphonic Orchestra. He is now a member of the faculty of the Moscow Conservatory.

Vivaldi: Recorded in Moscow, 1968
Albinoni: Recorded in Moscow, 1970
Bellini: Recorded in Moscow, 1969
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Love came down at Christmas

The Whikehart Chorale

Lyrichord Stereo LLST 7151

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Love came down at Christmas

The Whikehart Chorale

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Lewis E. Whikehart. *Conductor*

The Whikehart Chorale is a unique ensemble of 25 young singer-musicians devoted to the cause of definitive and aesthetically beautiful choral expression. As college teachers, music supervisors, public school music teachers and graduate students, individual members are established performers in recital, opera and oratorio. Nearly all have one thing in common: their collegiate years were spent singing under the choral direction of Dr. Lewis E. Whikehart, Choral Director at Illinois Wesleyan University, Bloomington, Illinois, who organized this this group in 1963.

The unique quality of the Whikehart Chorale is a three-fold consciousness in performance: the importance of a natural tone quality; the considerate modulation of voice to the enhancement of a blended choral ensemble; tone and interpretation recognizing period authenticity. The group's reputation was established through presentation of unusual contemporary repertoire. Works in other idioms, such as dodecaphonic, Sprechstimme, atonal and electronic, are planned.

Side 1

1. LOVE CAME DOWN AT CHRISTMAS
   Poem by Christina G. Rossetti (1830-1894)
   Set by Lewis E. Whikehart
2. QUEM VIDISTES
   16th Century English work by Richard Dering
3. CHRIST IS BORN TODAY
   French Christmas carol
4. LE SOMMEIL DE L'ENFANT JESUS
   (The Sleep of the Child Jesus)
   Composed by F. A. Gevaert, sung in French
5. JESUS, JESUS, REST YOUR HEAD
   Appalachian carol,
   solo by Anne Foster, contralto
6. COME AWAKE
   Composed by Zoltan Kodaly
7. SPOTLESS ROSE
   Composed by Hebert Howell
   Solo by Robert Donaldson, baritone

Side 2

1. PAT-A-PAN
   From the Oxford Book of Carols
2. THE VIRGIN'S SLUMBER SONG
   Composed by Max Reger,
   arranged by Lewis E. Whikehart
   Solo by Joan Cutter, soprano
3. BENEDICTUS
   Composed by Giovanni Gabrieli,
   scored for three four-voice choirs
4. ANGELS WE HAVE HEARD ON HIGH
   Traditional text, one of three Shepherd carols
   composed by Arnold Freed
5. LULLABY FOR CHRISTMAS
   Composed by Normand Lockwood
6. DECK THE HALLS
   Cast in a concert version
   by Lewis E. Whikehart

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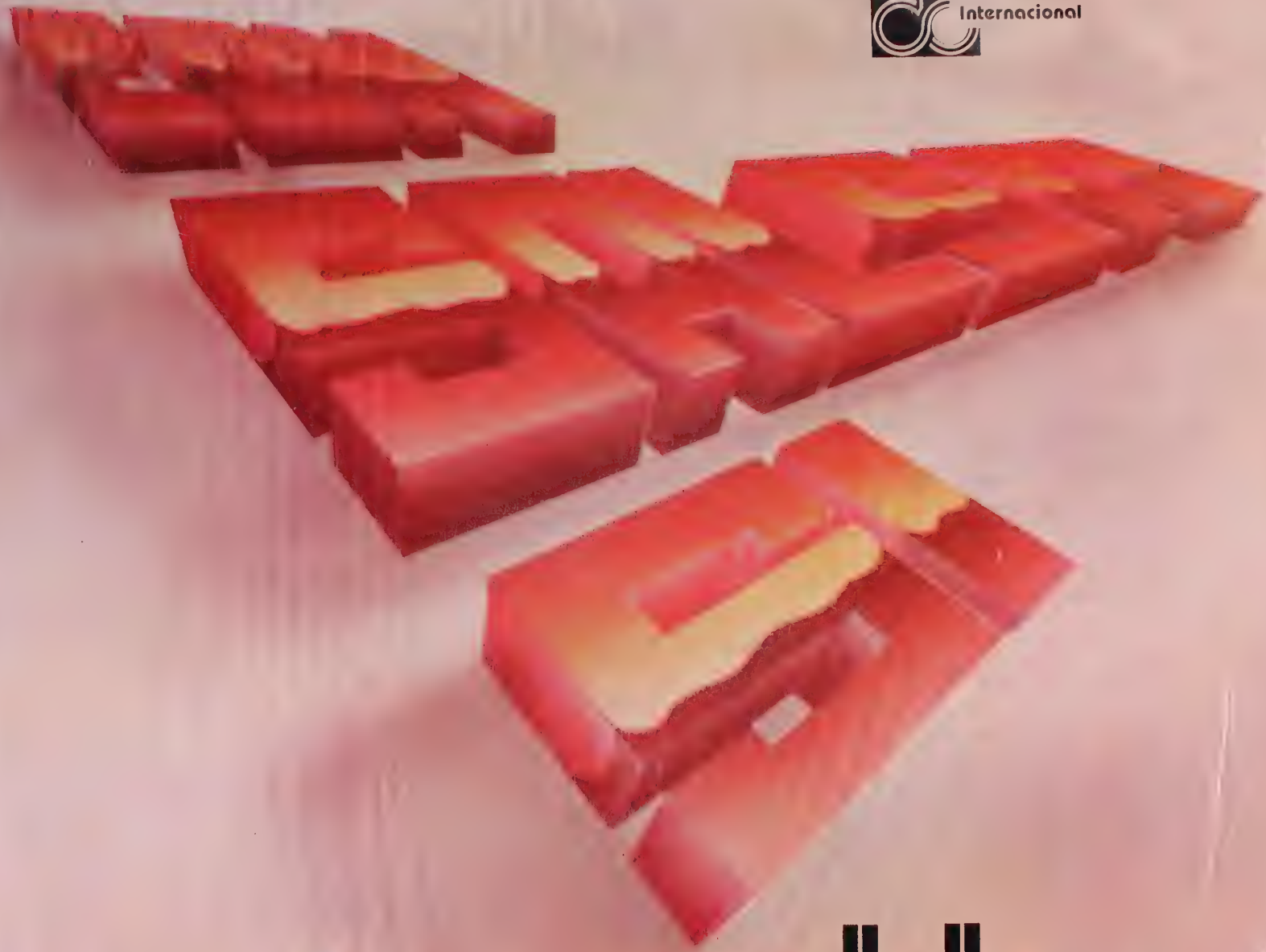

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ensamble latino

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NECESITO UN AMOR
(D R A)

ESO SOY YO
(Manny Benito)

YO TE ADORO
(My eyes adored you)
(Bob Crewe / Kenny Nolan)

CONTESTAME
(Arzenio Rodriguez)

Con Salsa Sí

ENSAMBLE LATINO ES:

Carlos Díaz	Congas
Fernando Pérez	Bongos
Gerardo Ajuchán	Trompeta
Lazáro Felipe	Trombón
Byron Hernández	Trompeta
Carlos Carmona	Trombón
Mariano López	Trompeta, teclados, trombón
Otto Olivares	Vocal, Coros
Marvin Monterroso	Vocal, Coros
Sergio López	Vocal, Coros
Vinicio Hernández	Congas, Campana, Güiro
Edwin Hernández	Baby Bass
Willye Guzmán	Maracas
Luis Olivares	Güiro
Arturo Lezana	Piano, Coros
Víctor Lezana	Timbales, percusión menor
Luis Lezana	Copista
Roberto Esquite	Ingeniero de audio (en presentaciones)

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Antonio Turriz	Vocal- Boleros
Arturo Xicay	Saxofón Barítono

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LADO "B"

Y TU NO ESTAS
(Luis Lambis)

MI ADORADA
(Bobby Capo)

QUIERO MORIR EN TU PIEL
(Rafael Pérez Botija)

SALSA PARA TI
(Idea: Poncho Sánchez, Adaptación: Ensamble Latino
Letra: Edwin Hernández)

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Dedicamos este álbum al progenitor de Ensamble Latino, Don Medardo Lezana, así como a Doña Edelmira Díaz, quienes nos han dado un apoyo incondicional en esta ardua carrera
En esta producción presentamos además del estilo Salsa que nos ha identificado, 2 boleros especiales para aquellas personas que gustan de este estilo con el toque especial de Ensamble Latino. Gracias a:
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Familia Gil Mancilla por su apoyo desde nuestros inicios
Y especialmente a todos los salseros, por ustedes

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SUPERCOMBO LOS TROPICALES

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VALLEDUPAR / *DORIS*
LA AGARRADERA / *CHALO*
MI GRAN AMIGO / *DORIS*
SI TU NO, LA OTRA / *COROS*
PEGAPALO / *JOE*

Lado "B"

QUEJA NEGRA / *DORIS*
SABES? / *CHALO*
LAS MARIONETAS / *DORIS*
BLA, BLA, BLA / *CHALO*
POBRECITO CORAZON / *CHALO*
VALLENTA / *JOE*

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JOE ALVARADO

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MARIO ALFARO

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Saxo–Tenor: LUIS PIRELA

Organista: MARIO ZACCHEDDU

Baterista: OSWALDO MONTIEL

Bajista: DR. OMER MEDINA

Tumbadora: HEBERTO VALLADARES

Clarinete Solista: SANTE PIZZARI

Director: SANTE PIZZARI

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lado 1

1. GRACIAS A TI
(J.Torregrosa - A.Ramasi - Arr. J.Torregrosa) 2:30
2. NI EL VIENTO NI EL TIEMPO
(V.López - J.J.Frances - Arr. J.Torregrosa) 3:45
3. HOY SOY FELIZ
(Rawkshaw - Cameron - V.López) Dir. Musical J.Torregrosa) 3:14
4. CAROLINA
(V.Balsamo - A.Testa - Arr. J.Torregrosa) 2:12
5. NUESTRO HOGAR SERA EL MUNDO
(P.Herrero - J.Armenteros) Dir. Musical J.Torregrosa 3:03
6. MI MUNDO ESTA VACIO
(J.E.Mocni - D.Daniel) 3:01

lado 2

1. PORQUE
(J.C.Calderón - Arr. J.C.Calderón) 3:45
2. HOY TE QUIERO OFRECER
J.J.Frances - V.López - Arr. J.C.Calderón) 3:07
3. PARA QUE SEGUIR
(V.López - Frances - J.J.Frances - Arr. Marini Callejo) 2:34
4. EN LIBERTAD
(P.Herrero - J.Armenteros - Dir. Musical J.Torregrosa) 3:19
5. NO DEBO PENSAR EN TI
(M.Alejandro) 2:49
6. FLOR DE INVERNADERO
(Ramon Arcusa - Manuel de la Calva) 2:38

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NO ME MIRES A LOS OJOS ● UN DISCO MAS ● TEMERIDAD ● AYUDAME DIOS MIO
NIEGALO TODO ● TU DUDA Y LA MIA ● LADRONA

LADO 1

1. LAGRIMAS DE AMOR
   Raúl Shaw Moreno
   OLIMPO CARDENAS
2. RONDANDO TU ESQUINA
   E. Cadícamo - Charlo
   JULIO JARAMILLO
3. YOLANDA
   Rafael Otero López
   LUCHO BOWEN
4. NUESTRO JURAMENTO
   Benito de Jesús
   OLIMPO CARDENAS
5. CINCO CENTAVITOS
   Héctor Ulloa
   JULIO JARAMILLO
6. NO ME MIRES A LOS OJOS
   Luis Trejos - A. Bolívar G
   LUCHO BOWEN

LADO 2

1. UN DISCO MAS
   Leopoldo González
   JULIO JARAMILLO
2. TEMERIDAD
   Manuel Jiménez
   OLIMPO CARDENAS
3. AYUDAME DIOS MIO
   Mario de Jesús
   LUCHO BOWEN
4. NIEGALO TODO
   Germán Rosario
   JULIO JARAMILLO
5. TU DUDA Y LA MIA
   Julio César Villafuerte
   OLIMPO CARDENAS
6. LADRONA
   Carlos Rubira Infante
   LUCHO BOWEN

ESTEREO 21012

3 VOCES Para el Pueblo

julio jaramillo
lucho bowen
olimpo cárdenas

JULIO JARAMILLO

LUCHO BOWEN

OLIMPO CARDENAS

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SHARLENE BOODRAM

SIDE

(1) PHOLOUTIE

Lead Vocals:	S. Boodram
Lyrics:	D. Joseph
Arranged:	Carlysle "Juiceman" Roberts
Mixed:	Brian Morris
Percussion:	Carlysle "Juiceman" Roberts and Colin Huntley
Guitar:	Arnold "Sly" Puenett
Trombone:	Patrick Spicer
Tenor Sax:	David Phillip
Trumpet:	Kenny John and Roger Jaggessar
Background Vocals:	Natalie Yorke, Carla Gonzales and Sharlene Boodram

(2) TRAVELLIN

Lead Vocals:	S.Boodram
Lyrics:	S.Boodram
Arranged:	Carlysle "Juiceman" Roberts
Mixed:	Brian Morris
Drums:	Carlysle "Juiceman" Roberts and Colin Huntley
Guitar:	Arnold "Sly" Puenett
Trombone:	Patrick Spicer
Tenor Sax:	David Phillip
Trumpet:	Kenny John and Roger Jaggessar
Background Vocals:	Sharlene Boodram, Natalie Yorke, Carla Gonzales, Anthony Bynoes, Brian Morris, and Carlysle "Juiceman" Roberts.
Engineer:	Brian Morris and Ian "De Goose" Eligon

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PAR 015

SIDE

(1) PHOLOUTIE (Hindi Version)

Lead Vocals:	S. Boodram
Arranged:	Satrohan Maharaj
Rhythm:	Colin Huntley
Translated:	Satrohan Maharaj
Dholak:	Charlie Soogrim
Mixed:	Ian Eligon and Colin Huntley
Guitars:	Sly

(2) TRAVELLIN (Hindi Version)

Lead Vocals:	S.Boodram
Arranged:	Satrohan Maharaj
Rhythm:	Colin Huntley
Translated:	Satrohan Maharaj
Dholak:	Charlie Soogrim
Mixed:	Ian Eligon and Colin Huntley
Guitars:	Sly

Cover Photo:	Gary Cardinez
African Fashion Statement:	Ava Toussaint
Model:	Lynell Goodridge (Mannequins Trinidad)

INFORMATION:

New York: JMC ENTERTAINMENT	- Telephone: 718-848-7171
Miami:	- Telephone: 954-791-9217
Trinidad:	- Telephone: 809-663-1684

Thanks to: My family for their usual support.
Special Thanks to: Ian, Brian, Juiceman, Colin, Sat.

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Vicente Carattini

* De Rolimpín * Pidiendo Posada *

Los Cantores

Vicente Carattini y Los Cantores

LADO A

1. Pidiendo Posada 3:20
   (Mario Enrique)
2. Soy Boricua De Verdad 4:03
   (Mario Enrique)
3. Dios Te Salve, Madre 3:48
   (Mario Enrique)
4. Escóndete 3:20
   (Herminio De Jesús)
5. Amor Es Fuerza Y Distancia 5:07
   (Mario Enrique)

LADO B

1. De Rolimpín 4:00
   (Herminio De Jesús)
2. Esta Copla Es Un Decir 3:40
   (Mario Enrique)
3. Estrella De Belén 4:15
   (Herminio De Jesús)
4. Con Buenas Intenciones 3:08
   (Herminio De Jesús)
5. El Pirulí 2:51
   (Armando Valdezpi)

arreglos:
los cantores

músicos:
josé gonzález - cuatro, guitarra
javier hernández - bajo, percusión
lillian colón - cuatro venezolano

grabado en:
melody recording studio

técnicos de grabación:
javier hernández, rei peña

mezcla:
javier hernández, rei peña, vicente carattini

diseño de carátula:
copy art, inc. (768-4881)

fotos:
javier hernández, carlos figueroa, edward prévidi

producción:
vicente carattini

distribuido por:
carattini records

... quiero agradecer especialmente a carlos m. rivera y modesto nieves por sus participaciones en este disco, y al hotel hyatt regency cerromar por permitirnos usar sus facilidades para la fotografía ...

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Carattini RECORDS

CLP 400

BRASSTACKS

SIDE ONE:

1. **"JUST FOR YOU"**
   © 1989 C. Bolger. Reglob Music (ASCAP)
2. **"LIVING OCEAN"**
   © 1989 C. Korzen. Nezrok Music (BMI)
3. **"FOR TODAY"**
   © 1989 C. Korzen. Nezrok Music (BMI)
4. **"TOMORROW NEVER COMES"**
   © 1989 C. Bolger. Reglob Music (ASCAP)

Chris Bolger—guitars, bass and vocals
Ruth Bolger—keyboards and vocals
Chris Korzen—bass, piano and vocals
Stu Cohen—drums
Dave Condon—saxes
Dean Thompson—trumpet
with
Don Wirth—trombone
Dale Kiddoo—trumpet
Gerall Heiser—cello
Bob Brainen and Rob Terry—vocal support
featuring
Enrico Granafei—harmonica on "Tomorrow Never Comes"

BRASSTACKS

For Lyrics,
Correspondence:
Brasstacks
34 Woodland Road
Bloomfield, N.J. 07003

SIDE TWO:

1. **"THREE"**
   © 1989 C. Korzen. Nezrok Music (BMI)
2. **"INVISIBLE INK"**
   © 1989 C. Bolger. Reglob Music (ASCAP)
3. **"HOLE IN TIME"**
   © 1989 C. Bolger. Reglob Music (ASCAP)

- Engineered by Vito Capurso at the Sanctuary, Caldwell, N.J.
- Pre-production work engineered by Chris Bolger at the Dungeon, Maplewood, N.J.
- Photography by Barbara Fikslin and Russ Goodman
- Brasstoon by R. Stevie Moore
- Design by C.K.
- PRODUCED AND ARRANGED BY BRASSTACKS

Special thanks to: Don, Dale, Bob & Vito, Alliance for a Living Ocean, Anna Soucy, Everybody at F.M.U., including Jim Price.

BR 1685

SIDE ONE:

1. "JUST FOR YOU" (3:01)
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2. "LIVING OCEAN" (3:04)
© 1989 C. Korzen/Nezrok Music (BMI)

3. "FOR TODAY" (3:58)
© 1989 C. Korzen/Nezrok Music (BMI)

4. "TOMORROW NEVER COMES" (6:15)
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SIDE TWO:

1. "THREE" (2:40)
© 1989 C. Korzen/Nezrok Music (BMI)

2. "INVISIBLE INK" (3:45)
© 1989 C. Bolger/Reglob Music (ASCAP)

3. "HOLE IN TIME" (1:34)
© 1989 C. Bolger/Reglob Music (ASCAP)

"JUST FOR YOU" (Chris Bolger)

I'm waiting for the day when I can put my arms
around you
Days go by too slowly, but I know we'll make it
through
This time we've spent apart is working like I told you
We're doing what we have to do

I've got a pen in hand to fill an empty page up
With lines of love to tell you how I'm missing you
Time just makes my loving stronger
But the days keep getting longer

CHORUS:
I send my love baby Just for You
And I work my job baby Just for You
And I'm waiting patiently baby Just for You
My love's as real as anything baby

When you come home I'm gonna put my arms
around you
The days will drag on 'till the day I'm holding you
I'll make you stand by me by your own choice baby
'Cause no one's gonna love you the way I'm going to

Some men want money 'cause they think it makes
them richer
Some people drink 'cause they don't know what else
to do
Sometimes I think that I could end up like them,
honey
But I'm higher and richer just 'cause of you

CHORUS

"LIVING OCEAN" (Chris Korzen)

Dear Lady Ocean
Please throw it back
If it's not what you wanted
If it's breaking your back
We can see you are crying
There's tears at your shore
You're alive - you'll survive

"THREE" (Chris Korzen)

I know what the dream is about
(Little ones having fun on a sunny day)
It's a simple fundamental ideal
(After love, roof above, it's the natural way)
But I've been thinking about it
Can we afford to feed three?
Us bourgeoisie with responsibility?

But we've got a love and we're learning
So why not make it a home
As long as we've got love that's burning
Then why not make it a home

Maybe we'll see that
The future reveals things
That we've never realized before
The beauty of watching
A piece of you growing
Has to be witnessed by all

So I'm happy you're thinking of having a kid
(We've got love, we've got love for a rainy day)
We'll find the money and it won't hurt a bit
(We've got love, we've got love it will show us the way)
So let's stop talking about it
We'll get down right to the start
And form a new creation from the heart

CHORUS

"INVISIBLE INK" (Chris Bolger)

I thought you were my friend
How would I know for sure
'Cause everything you did was so contradictory
What are you trying to get?
You won't get it from me
Your word is no better than a contract
signed in invisible ink

CHORUS:
Invisible Ink - looks good on paper
Invisible Ink - until it disappears
Invisible Ink - don't promise anything

Sweet Lady Sea
A pleasure to me
Life under carpet of ageless beauty
But our throw-away culture
Has life under siege
Because profits and planets will never agree.

We will fight for your right to survive
We will reach them - we'll teach them
that you are alive

Dear Living Ocean
We send you our best
So many voices will not be suppressed
Now your strength is so fragile
And it's put to the test
You're alive - you'll survive
And if it's not what you wanted
Throw it back!

"FOR TODAY" (Chris Korzen)

Foreign dreams lead the night brigade
All I had was in the suitcase that I packed
All I made were reservations for today

See the latent people everywhere
Expecting betterment to pop right from the air
Petrified to try and find their aspirations...

CHORUS:
For today
For today
Don't hide away
Yesterday
Has gone away
Live for today

Maybe make-believe will keep you pacified
But there ain't no damn T.V. show can help you survive
All at one — make some commitment...

CHORUS

Maybe life has been unkind to you
Maybe you don't really care
All I know that is the seasons
Won't turn around if you're not there
For today

Maybe it seems that you're out in the rain
Come take my hand
Maybe it seems to an orphan child
that nobody cares
Maybe it seems to this orphan child
that we still don't care

Invisible Ink - don't promise anything
Why go through the motions of talking
when it's only in invisible ink?

Some people have ideals
Some people are naive
Some people see them coming and take advantage
of what they believe
Some people wise up fast
Some people never see
Dumb people realize they've been had and still
put up with it, but that's not me

CHORUS

I thought you were my friend
But I know better now
I could pretend that I don't care
But you wouldn't notice anyhow
Go make it on your own
You don't need anyone
You've done alright for yourself
But don't call on me if you get stuck

CHORUS

"HOLE IN TIME" (Chris Bolger)

I woke this morning and it was yesterday
Impossible, it happened anyway
I had to go to work and face the same exact job today
Something's wrong, tomorrow will it happen again?

CHORUS:
I'm stuck in a hole in time
Like a record skipping in a groove

My eyes cracked open to the room where I went to bed
Nothing about that seemed to bother my head
But I knew I had to face another same day instead
Of waking up, anticipating what lay ahead

CHORUS

This is the break where something different happens
Will it be enough to make me get excited?
A middle eight is where a change occurs
But now it's part of a formulated routine
Even an extra four bars can't make it keen

Something's missing, although everything is still the
same
Like sleepy says over again and over again
If I let it go on like this, I've got myself to blame
Can you help me break this old routine?

CHORUS
This is the ending
Nothing else happens

The RADFORD Brothers

The RADFORD Brothers

Outlet RECORDS
STLP 1044
STEREO

1

1. **HANDSOME MOLLY** 2:05
(G. B. Grayson) Peer Int. Corp., Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin
2. **LONER** 4:01
(Gary W. Radford) Fairystone Pub. Co., BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin
3. **GONE AWAY** 2:26
(Steve Collom) Milene Music, ASCAP, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Wayne — Mandolin, Baritone Vocal; Ed — Bass
4. **I COULDN'T STAND ANOTHER GOODBYE** 2:06
(Gary W. Radford) Fairystone Pub. Co., BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin
5. **I WON'T HAVE TO CROSS JORDAN ALONE** 2:30
(Arranged by The Radford Brothers) Gary — Guitar, Lead Vocal; Keith — Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin
6. **OUR LOVE WAS JUST A RIDE** 2:10
(Keith Radford) Fairystone Pub. Co., BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin

2

1. **PART OF MY PAST** 1:58
(Gary W. Radford) Fairystone Pub. Co., BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin
2. **STILL THINKING OF YOU** 2:45
(Gary W. Radford) Fairystone Pub. Co., BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal, Ed — Bass, Baritone Vocal; Wayne — Mandolin
3. **I'M STONED** 3:44
(Randy Owen & Teddy Gentry) May Pop Music, BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin
4. **COME WALK WITH ME** 2:34
(Paul Craft) Jack Music, BMI, Wayne — Mandolin, Lead Vocal; Keith — Bass, Tenor Vocal; Ed — Bass, Baritone Vocal; Gary — Guitar
5. **AGE** 2:19
(Jim Croce) Blendingwell Music Inc., ASCAP, Ed — Bass, Lead Vocal; Wayne Mandolin, Tenor Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Gary — Guitar
6. **DO YOU EVER DREAM OF ME** 2:43
(Mike Henderson) Fairystone Pub. Co., BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Wayne — Mandolin, Baritone Vocal; Ed — Bass

Wayne Lanham — Born September 14, 1959 in Washington, D.C.
Ed Wilson — Born May 26, 1946 in Brooklyn, New York
Gary Radford — Born March 4, 1964 in Fairfax, Virginia
Keith Radford — Born May 18, 1966 in Manassas, Virginia

Credits:
Photography: Front photo — Unique Studio; Back Photo — Dale Lester
Studio: Outlet Recordings, Ferrum, VA
Engineer: Rod Shively
Produced By: Rod Shively, The Radford Brothers Band
Mix By: Rod Shively, The Radford Brothers Band
Recorded: March 17, 18, 1983
Special Thanks To: Mom and Dad, Hach 1 & Sherry, Rod Shively, Gene Elders, Tom "Cat" Reeder, Larry Blevins & Most Importantly God
Bookings: 703-368-6420
By Line: Car Owned By: Arvel Radford

I was extremely pleased when Gary Radford approached me with a request — The request was to write the liner notes for their (The Radford Brothers) very first album. First let me say, I met these two nice, well mannered, sincere and very talented young men at PARTNER'S II in Centreville, Virginia. Mr. Arnold Hobbs, the owner had invited me to M.C. a talent contest at the club. The Radford Brothers were entered in the contest — THEY WON — and ever since that day, almost two years ago, they are still winning new fans all over the country. The musical blend is something I think is very important to any group, good tight harmony is a must for a top-notch Bluegrass group — this group has it. Versatile — the dictionary says "Capable of doing many things competently". The Radford Brothers (GARY and KEITH) along with ED WILSON and WAYNE LANHAM show they know the meaning of the word on this album with songs like: The great Louvin Bros. "I Won't have to cross Jordan Alone" — "I'm Stoned" by another famous group called ALABAMA — plus their own compositions . . . "Loner" and "I'm Still Thinking Of You" written by Gary, and Keith's "Our Love Was Just A Ride".

In my opinion, The RADFORD Brothers are two young entertainers to watch!!! Big things will happen — you can feel, listening to this album, what I see in the eyes and hear in the voices of GARY and KEITH when they are performing on stage. Their appreciation and respect for the audience plus their love of the music. So, do as I do every time I see these young men in person — just sit back with this album and ENJOY music done the right way!!!

Musically Yours,

Tom "Cat" Reeder

Tom "cat" Reeder
Vice President
WJOK Radio
Gaithersburg, Maryland

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10-27-83

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y su combo

SIEMPRE LISTO

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Golden Stereo 3093

PASTOR LOPEZ
y su combo

Arreglos: AUGUSTO ZAPATA/ROMAN MARTINEZ — A&R.: KIKO CONTRERAS

Lado (A)

1.- ELLA ES, TU FUISTE
(Chuky Acosta)

2.- HOJAS SECAS
(Carlos Martinez)

3.- TRISTEZA
(Carlos Martinez)

4.- HILDEBRANDO
(Isaac Villanueva)

5.- AMOR IMPOSIBLE
(Augusto Zapata) Edit.: Musical Velvet

Lado (B)

1.- FUMANDO Y TOMANDO
(D.R.)

2.- SOLITARIO
(Nano Molina)

3.- CARIÑITO
(D.R.)

4.- EMBUSTERA
(Hugo Molinares)

5.- CASTIGO DE AMOR
(Anibal Figueroa)

Estudio de Grabación: AUDIO MATRICES DE VENEZUELA, C.A.
Edición y Corte: AUDIO MATRICES DE VENEZUELA, C.A.
Ingeniero de Grabación: FERNANDO HERNANDEZ
Ingeniero de Corte: FRANCISCO CASTANEDO
Fotografías: JULIO VENGOECHEA
Arte y Diseño: DRAGO - Hialeah Gardens, FL
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velvet

Golden Stereo 3093

Terra Ceia Christian School Choir

PRAISES BE!

4 - 18
GOODWILL
1.00
4 - 18
GOODWILL
1.00

The Terra Ceia Christian School is located in Pantego, North Carolina. The school was founded in 1940 by a group of Dutch people who settled in the specific area of "Terra Ceia", an area so named because of the rich and fertile soil found by those who farmed the land. The school has now grown to include several Southern families, as well as families who have moved to this location from the Midwest and East Coast.

The Terra Ceia Christian School is part of "Christian Schools International", a service organization for nearly 1,000 schools throughout the United States and Canada. As a Christian school, its purpose is to emphasize Jesus Christ as central to all living and learning. All subjects are studied using God's Word as a basis,and students are helped to see God's Divine Plan in all of life.

The Terra Ceia Christian School Choir is made up of 24 volunteer student members from grades 4 — 10, under the leadership of Mara Mulder, who also accompanies the group. The goal of the choir is to use the music God has given as well as the need for His guidance throughout all of life.

It is the prayer of the choir that you will be blessed by their presentation on this album.

SIDE ONE

1. **AMERICANA—Folk song suite**
   (Luigi Zaninelli) Shawnee Press (7:32)
2. **IT'S A WONDERFUL THING TO BE ME**
   (Don Besig) Shawnee Press (2:47)
3. **HAPPINESS FOR ME**
   (Robert A. Roesch) Shawnee Press (1:36)
4. **A BETTER WORLD**
   (Don Besig) Shawnee Press (3:15)

Recorded at **Roanoke Gospel Recording,**
Harrison Street, Williamston, N. C.

PRAISES BE!

Terra Ceia Christian School Choir

MARA MULDER — Accompanist and Director

RGR

STEREO

SIDE TWO

1. **ON THIS DAY**
   (Loonis McGlohon/arr. J. Coates, Jr.)
   Shawnee Press (3:47)
2. **PRAISES BE! (medley)**
   (Robert Roesch) Shawnee Press (5:12)
   Clap your hands
   From Him all blessings flow
   Let the whole world shine for you
3. **FAIREST LORD JESUS**
   (From German, 17th century) Arr. Mulder (2:52)
4. **THE KINGDOM OF THE LORD**
   (Natalie Sleeth) AMSI (3:10)
5. **THE TERRA CEIA CHRISTIAN SCHOOL SONG**
   (Mara Mulder) (1:55)

THE TERRA CEIA CHRISTIAN SCHOOL CHOIR
Route 2, Box 159
Pantego, North Carolina 27860
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ALSFELDER VOKAL ENSEMBLE

Wolfgang Helbich

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unbekannte Chormusik
der ROMANTIK
und des SPÄTBAROCK

THOROFON CAPELLA ATH 157

ALSFELDER VOKAL ENSEMBLE

Wolfgang Helbich

unbekannte Chormusik der ROMANTIK und des SPÄTBAROCK

Das ALSFELDER VOKALENSEMBLE entstand 1971 in Alsfeld. Seine ca. 50 Mitglieder sind Studenten aus der ganzen Bundesrepublik. Sie treffen sich regelmäßig an verschiedenen Orten zu intensiven Probenwochen. Die dort einstudierten Programme, vornehmlich unbekanntere Werke der geistlichen a-cappella-Literatur, werden anschließend in Konzerten aufgeführt. Zahlreiche Rundfunk- und Schallplattenaufnahmen sind seit 1974 eingespielt worden. Konzertreisen führten in die Schweiz, nach Italien, Frankreich und Schweden.

WOLFGANG HELBICH studierte an den Musikhochschulen in Berlin und Detmold. Seinen Kantorentätigkeiten in Alsfeld und Berlin folgte 1976 die Berufung zum Nachfolger von Hans Heintze als leitender Kirchenmusiker an den St. Petri-Dom nach Bremen.

ANTONIO LOTTI wurde vermutlich 1667 in Venedig geboren. Als Schüler von Giovanni Legrenzi wurde er im Alter von zwanzig Jahren in den Sängerchor der Markuskirche eingeführt, stieg dann später zum Organisten und schließlich 1736 zum 1. Kapellmeister der Cappella Ducale an San Marco auf, wo er bis an sein Lebensende wirkte.
Das Hauptschaffen Lottis gilt der venezianischen Opera seria. Etwa zwanzig von ihm komponierte Bühnenwerke machten ihn zu einem der bekanntesten Künstler seiner Zeit. Leider sind diese Opern heute alle in Vergessenheit geraten. Auf Einladung des Kurfürsten weilte Lotti 1717 bis 1719 in Dresden, wo er eine italienische Cappella einrichtete und einige seiner Opern aufführte. Bei diesem Aufenthalt lernte er Händel und vermutlich auch Bach kennen. Nach seiner Rückkehr widmete sich Lotti fast ausschließlich kirchenmusikalischen Kompositionen, von denen heute das vierstimmige Miserere und drei sechs- bis zehnstimmige Crucifixus' als bedeutende Werke der a-cappella-Literatur gelten. Charakteristisch für diese Werke ist eine ausgeprägte Chromatik, die von Lottis Willen nach ausgeprägter Textwiedergabe zeugt. Die Missa III in A stammt aus der frühen Schaffensperiode. Sie ist einem Messenbuch entnommen, das er 1698 der Behörde der Prokuratoren zu Venedig widmete. Im Gesamtwerk stellt dieses Buch eine Besonderheit dar, da die enthaltenen Werke Elemente des zu der Zeit im kirchenmusikalischen Sektor üblichen Palestrinastils und der neuen frühklassischen am neapolitanischen Opernstil orientierten Harmonik nebeneinanderstellen. Die Missa in A ragt unter den anderen Werken durch ihre kompositorische Lebendigkeit und ihren schlichten, aber doch eigenwilligen Charakter heraus.

JOSEPH GABRIEL RHEINBERGER wurde am 17. März 1839 in Vaduz geboren. Obwohl die häuslichen Verhältnisse sehr kunstfremd waren, wurde seine außerordentliche musikalische Begabung frühzeitig von Außenstehenden erkannt und ausgebildet. Bereits als Siebenjähriger hatte er sein erstes Organistenamt übernommen und erste Kompositionen gefertigt. Mit zwölf Jahren begann er seine Studien in München. Seine Fähigkeiten im Orgelspiel, in Kontrapunkt und Fuge, im Partiturspiel und in der Beherrschung der Kirchentonarten wurden von Lehrern geschätzt und gefördert. Kompositionen aus dieser frühen Zeit verwarf er später selbstkritisch. Dozentur an der Musikschule, Organistenamt an der St. Michaels-Hofkirche, Leitung des Oratorienvereins, Repetitorstelle an der Hofoper kennzeichnen seinen Weg bis zum Professor an der inzwischen durch Richard Wagner und Hans von Bülow erneuerten königlichen Musikschule. Er wirkte dort bis zu seinem Tode als weit über die Grenzen Deutschlands bekannter und verehrter Pädagoge. Vorbilder für sein kompositorisches Schaffen waren Beethoven, Schubert, Mendelssohn und im Hinblick auf die polyphone Stilistik J. S. Bach. Zu seinen Schülern zählten Humperdinck, Wolf-Ferrari und Sandberger. Trotz seines umfangreichen kompositorischen Schaffens bildet sein Wirken als Musikerzieher den Kern seiner Lebensleistung. Klarheit, Strenge und Ernst seiner Lehre wurden von seinen Schülern ebenso bewundert wie sein Verzicht auf eine unmittelbare Beeinflussung der künstlerischen Meinungen und Ziele der Studierenden. Rheinbergers Kompositionsstil war dagegen konservativ gebunden an die Traditionen der Klassik und der Frühromantik. Sicheres, überlegenes Können, logisches Musikdenken und starkes Formgefühl kennzeichnen die Inhalte seiner Werke. Neben der Kammermusik, Klavier- und Orchesterwerken dokumentieren vor allem die Orgelsonaten seine ausgereiften Fähigkeiten als Kontrapunktiker. Leider sind Bühnenwerke, Messen, sonstige geistliche und weltliche Chorwerke und Lieder heute im wesentlichen vergessen. Das hier vorliegende Abendlied aus „Drei geistliche Gesängen für gemischten Chor" wird durch einen Ausspruch Rheinbergers selbst charakterisiert: „So ein Werk hätte ich im Alter nicht wieder schreiben können".

KARL MARTIN REINTHALER, am 13. Oktober 1822 in Erfurt geboren und am 13. Februar 1896 in Bremen gestorben, war ein Sohn des berühmten Pädagogen Karl C. W. Reinthaler. Er studierte zunächst Theologie, begann aber nach der Staatsprüfung ein Musikstudium bei A. B. Marx in Berlin. Mit einem königlichen Stipendium ging er für drei Jahre nach Paris und Rom, wo er u. a. Gesangschüler bei Bordogni war. Nach einer Lehrtätigkeit am Kölner Konservatorium wurde er nach Bremen als Domorganist, Dirigent des Domchores und der Singakademie berufen. Später übernahm er auch die Leitung der Liedertafel und das Amt des städtischen Musikdirektors. Reinthaler wurde durch sein Eintreten für Brahms bekannt. Am 10. April 1868 führte er dessen Deutsches Requiem im Dom auf. Brahms trat freundschaftlich für Reinthaler ein, als dieser später in Pressefehden und Intrigen verwickelt wurde. Reinthaler komponierte hauptsächlich geistliche Chorlieder, aber auch Volkslieder, Opern und Oratorien. Er gehörte zur gemäßigt romantischen Richtung.
Die eingespielte Motette „Wenn der Herr die Gefangenen Zions erlösen wird" fällt in ihrer Inspiration aus dem üblichen Rahmen seiner Routinekompositionen heraus. Geschickt eingekleidete Stimmen ergänzen das kontrapunktische Gefüge mit homogen fließendem Klang.

MAX REGERs Spätstil, etwa seit op. 79, zeichnet sich durch zunehmende Abkehr vom eruptiven polyphonen Stil der Frühzeit aus, der seine harmonischen Wurzeln in der Bachschen Kontrapunktik gesucht hatte. Die Orgelphantasie „Wie schön leuchtet der Morgenstern" op. 40 von 1899 kann als typisches Beispiel dieser Schaffensperiode angesehen werden. Reger selbst distanzierte sich in seinen letzten Lebensjahren oft von Werken dieser Phase. Er war mehr und mehr bemüht, das Gefüge seiner Werke zu vereinfachen, aufzulockern und abzuklären im Gegensatz zum „wilden und chaotischen Stil der mittleren Schaffensperiode" (H. Riemann). Am 1. 12. 1911 hatte ihn der Herzog von Sachsen-Meiningen als Hofkapellmeister nach Meiningen berufen. 1913 erhielt er in diesem Amt den Titel Generalmusikdirektor. In dieser Zeit war Reger mit seiner Meininger Hofkapelle ständig unterwegs, außerdem unterrichtete er am Leipziger Konservatorium. Nach einem Erholungsurlaub in Meran wurde er wegen eines Nervenleidens 1914 auf eigenen Wunsch vom Dirigentenamt suspendiert.
Aus jener späten Periode stammen die „Geistlichen Lieder op. 137 für eine Singstimme mit Begleitung von Klavier, Harmonium oder Orgel", die in den ersten Septembertagen 1914 entstanden. Die Texte sind dem „Deutschen Psalter" entnommen, einer von Will Vesper herausgegebenen Sammlung geistlicher Texte. Fünf dieser geistlichen Lieder hat Wolfgang Helbich bearbeitet und für vierstimmigen gemischten Chor a cappella eingerichtet.

Aufnahmeort: Bremen, Oberneuländer Kirche
Aufnahmedatum: 1975
Aufnahmetechnik: studio wedemark, 3002 Wedemark 1
Aufnahmeleitung: Helmut König
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Seite A

Antonio Lotti (1667 – 1740)	Missa III in A für vierstimmigen Chor Kyrie – Gloria – Credo – Sanctus – Agnus Dei (18'38")

Seite B

Joseph Gabriel Rheinberger (1839 – 1901)	„Bleib bei uns, denn es will Abend werden" Abendlied aus „Drei geistliche Gesänge für gemischten Chor", op. 69 Nr. 3 für sechsstimmigen Chor (4'00")
Karl Martin Reinthaler (1822 – 1896)	„Wenn der Herr die Gefangenen Zions erlösen wird", Psalm 126 op. 18 Motette für fünfstimmigen Chor (6'03")
Max Reger (1873 – 1916)	Morgengesang „Steht auf, ihr lieben Kinderlein!" (1'30")
	„Dein Wille, Herr, geschehe!" (2'07")
	„O Jesu Christ, wir warten dein" (1'27")
	Klage vor Gottes Leiden „O Ursprung aller Brunnen," (2'45")
	Am Abend „Mit meinem Gott geh ich zur Ruh" (3'11")
	Aus „Zwölf geistliche Lieder für eine Singstimme mit Begleitung", op. 137 für vierstimmigen Chor eingerichtet von Wolfgang Helbich

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The Frost Brothers—moving on. Probably no young group in the country has made the far-ranging tours that these boys have already made. Solid favorites in and around their home area of Middle Tennessee these boys have made appearances in concerts in the East and Canada as well as throughout the Midwest. Alvin, Don, Johnny all members of the same Frost family give the group its name. Wendell Hale sings the bass and the group is completed by versatile pianist, David Hooker. An alert, aggressive talented group they seem to be moving surely and quickly toward a permanent success and fame. In this follow up album to the first release, The Frost Brothers Quartet Heart Warming LPHF 1751, they have chosen twelve popular songs from the concert repertoire. Adding three of Nashville's famous background musicians for variety and interest the boys have cut another fine album. Give a listen—you'll see why we say the Frost Brothers are moving on.

SIDE ONE

1. I KNOW THE LORD LAID HIS HAND ON ME Traditional (P. D. 2:00) 2. TO WALK IN THY WAY W. Elmo Mercer (ASCAP 2:54) 3. RIGHT WILL WIN V. O. Stamps (SESAC 1:41) 4. I WANT TO WALK JUST AS CLOSE AS I CAN Albert Brumley (SESAC 2:20) 5. THEN THE ANSWER CAME Henry Slaughter (SESAC 2:25) 6. I CAN TELL YOU THE TIME Adger M. Pace (SESAC 2:47)

SIDE TWO

1. NEARER TO THEE W. Elmo Mercer (ASCAP 2:04) 2. WITHOUT HIM Pierce Lefevre (BMI 2:36) 3. JUST A CLOSER WALK WITH THEE Traditional Benson Arr. (ASCAP 2:33) 4. AIN'T NOBODY KNOWS W. Elmo Mercer (ASCAP 1:47) 5. I WON'T HAVE TO CROSS JORDAN ALONE Ramsey-Durham (SESAC 2:30) 6. THE OLD-TIME PREACHER MAN Traditional (P. D. 1:32)

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30 Aniversario

OLGA CHORENS Y TONY ALVAREZ

...y! No hay que decir más. ¿Quién ... Cuba sencilla y familiarmente? Ellos ... pantallas hogareñas un ... de natural ... admira... ...

...a tan ...aba en ...ue sólo ...a atraer ...era la ...

...a todos lo... ...nimo del pú... prolongar su ...diciones de c... en La Quintrala... para el público ...mos meses.

Radio C...

...horens y Tony Alvare... ...ma C.M.Q-TV lo compr... alegría con que la gr... ...atrimonio que ha mante... ...deración tal en su vida ...o de la fa...

OLGA Y TONY ya están fuera de la Cuba Roja. Pero para lograrlo tuvieron que aguzar el ingenio. Tomando como pretexto el cumpleaños de su hija, alquilaron un bote de motor al cual llevaron el correspondiente cake, dos cajas de botellas de gaseosa y unos bocaditos. Embarcaron los cuatro, con la venia del empleado de la INIT quien confiaba que el poco combustible de la lancha no pudiera llevarlos muy lejos. Pero ya en alta mar empezaron a abrir botellas que contenían nada más y nada menos que gasolina blanca. De esa manera tuvieron suficiente para poder llegar a costas extranjeras. Los famosos artistas cubanos ya gozan de la libertad ansiada.

...en va... ...abordan ...labor, ...s, ofre... ...vincu... ...en sus ...ujadora...

...ce... ...lado... ...onrisa... ...erra trop...

...He ... Tony c... ...riño ...

...ndo ...ue en ...de ...opul...

...ALFONSO ...de la ...

LA MARINA

...GA CHORENS Y TONY ALVAREZ MANTIENEN SU UNION EN EL ARTE, CON UN MATRIMONIO TAN FELIZ COMO EJ... ...XTO DE GIRO EN LA 3a. SECCION DE ESTA EDICION

...que ...en con la simpática pareja en un ambiente ...esca alegría.

...ar a sus programas y ...ilaridad con qu... ...arse el c... ...Olga

OLGA CHORENS, REINA DE LA RADIO

ENRIQUE N. RODRIGUEZ

...artista. En esta ocasión se sometió a la nuestra música autóctona. Y justo es visitante que sale plenamente triun...

"AS"

El Colombiano, Bogotá

...on, en primer término, toda una señora ...r cuyos rostros, cuyos gestos, cuyas palabras ...os sentidos y sí ennoblecen los sentimientos al ...en las pantallas de los tele... ...rientes y ...Han llevado al arte, en es... ...oleada ...sana alegría, que es tras...

Nadie como ... modalidad de ... ente su ... ciones diarias en una ... merece los más ... familia cub... sabo...

...ucido ... diversión hog... ...ertorio, al ...

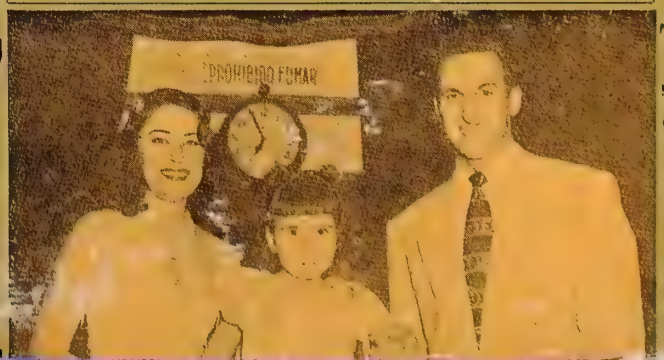
Olga y Tony

...NZALE... ...ance,

Miss y Mister Televisión 1955. Más de Cien Mil Votos Obtuvieron, Sobre la Gran Votación de los Populares Artistas Olga Guillot y Benny Moré. Fueron Homenajeados en el Programa Gravi del Canal 6.

OLGA CHORENS Y TONY ALVAREZ CELEBRAN SU PRIMER ANIVERSARIO CON RADIO PROGRESO

OLGA CHORENS Y TONY ALVAREZ CELEBRAN SU PRIMER ANIVERSARIO CON RADIO PROGRESO



Al presentarles este L.P. "30 Aniversario", hemos reunido en un somero recuento, los éxitos de estos artistas, Olga y Tony, que han sabido calar hondo en el sentimiento y el cariño de los públicos de Hispano-América. Las fechas de los estrenos de estas creaciones tendrán para sus admiradores y coleccionistas un especial encanto al retrotraerlos a tantos recuerdos y lugares que se encuentran dormidos por algún rincón del corazón.

Olga y Tony, iniciados desde niños a través de aquella cantera de talento que fué "La Corte Suprema del Arte" de la C.M.Q. de la Habana, les presentan hoy, 30 años después, una recopilación de las canciones que les fueron ganando, a través de toda una vida, el aplauso y la admiración de todos los públicos.

CARA A

1 – CUANDO ESTEMOS VIEJOS (Canal 11 – Puerto Rico – 1974)
2 – UNO (Primer Disco de Tony – 1945)
3 – AMEMONOS (Grabación Panart – 1955)
4 – MOTIVO SENTIMENTAL (Canal 2 – Puerto Rico –1965)
5 – EL PLEBEYO (Lima, Perú – 1947)
6 – SENTIMIENTO GAUCHO (C.M.Q. Cuba – 1940)

CARA B

1 – PAPA QUIERE A MAMA (Primer disco de Olguita y Lissette 1959)
2 – TOMAME O DEJAME (Canal 11 – 1975)
3 – MANO A MANO (C.M.Q. Habana, Cuba 1942)
4 – LA PIBA DE MI BARRIO (Cabaret Tabarís, Buenos Aires – 1949)
5 – TE ADORARE (Radio Progreso, Habana – 1953)
6 – GRACIAS, BORINQUEN (Canal 11, Puerto Rico – 1975)

NEW YORK WORLD-TELEGRAM AND SUN.

Voice and Spice From Havana

A pair of displaced talents, Olga and Tony, are giving Liborio customers a sampling of two of the things Castro Cuba is missing these days.

The singing team was one of Havana's favorites, in nightspots and on television, and now they're drawing much of New York's Cuban colony to Perez Blanco's 47th St. club.

The fiery Olga is the guts no les traen gracia, contagia y en- de un anhelo. un romance Porque esta destacados eja feliz fuertes día

Olga has the voice and the spice to be a top nightclub performer here in the North. She and Tony start with numbers exclusively Span- rando en- fina pero

By the time Olga gets to an expressive rendition of the theme from "Exodus"—in English—she has everybody cheering. For local

The duo have voices which blend pleasantly. It's a relaxing turn. The tunes fall easily and have an air of familiarity. They get some major excitement into the act when they assume a nationalistic turn in which they virtually promise the crowd that they'll be back in Havana when this is all over. The male frequently provides guitar accompaniment. The duo are excellent in this spot.

New York Herald Tribune

VARIETY

OLGA & TONY

Olga and Tony deliver their material—mostly romantic and harmonically interesting duets—with an easy, professional bearing. They intersperse their songs with some clever domestic patter and carry on a friendly rapport with the audience.

...Que un programa musical consiguiese interesar a tan elevado promedio de oyentes era algo que no estaba en los cálculos de nuestros expertos que estimaban que sólo un programa hablado, dramático o humorístico podía atraer grandes núcleos de público. El de Olguita y Tony era la excepción de la regla creada por los expertos.

FRANCISCO VERGARA
Revista Bohemia, Cuba

Tanto Olga Chorens como Tony Alvarez constituyen valores sólidos en la emoción de las canciones que abordan ie, unido a la simpatía personal que trasuntan en su labor, ediante algunas palabras que bastan para definirlos, ofre- en la oportunidad al público de sentirse íntimamente vinculados a estos muchachos cubanos que nos traen en sus sonrisas y en sus canciones todo el calor de su embrujadora tierra tropical.

Revista Sinfonía, Argentina

.. He aquí un caso de legítima popularidad. Olga y Tony constituyen una pareja que ha sabido robarse el cariño de las multitudes. Hay que ver la familiaridad con que piden los pases los que van a asistir a sus programas y cómo se identifican con la simpática pareja en un ambiente de sana y fresca alegría.

ENRIQUE N. RODRIGUEZ
Revista Carteles, Cuba

Olga Choren., cubana, como Tony Alvarez, tiene una profunda alma de artista. En esta ocasión se sometió a la prueba de fuego de nuestra música autóctona. Y justo es reconocer a la artista visitante que sale plenamente triun- ora.

"AS"
El Colombiano, Bogotá

iga y Tony son, en primer término, toda una señora y todo un señor cuyos rostros, cuyos gestos, cuyas palabras no excitan los sentidos y sí ennoblecen los sentimientos al aparecer en las pantallas de los televisores sonrientes y evado al arte, en estos momentos, una oleada ia, que es trasunto de un sano hogar.

JOSE M. SOTOLONGO
Mundo Católico, Cuba

...Como ocurre a todos los artistas que arraigan verdaderamente en el ánimo del público, Olguita Chorens y Tony Alvarez debieron prolongar su contrato entre nosotros por sus excelentes condiciones de cultores de la canción popular. Su presencia en La Quintrala, Radio Pratt y otros lugares, ha significado para el público el centro de mayor atracción en estos últimos meses.

Radio Cine, Santiago de Chile

...Olguita Chorens y Tony Alvarez son ídolos de los niños. Su programa C.M.Q-TV lo comprueba elocuentemente. Hay que ver la alegría con que la grey infantil comparte con el feliz matrimonio que ha mantenido una línea de respeto y consideración tal en su vida conyugal, que lo coloca como el matrimonio modelo de la farándula.

DIEGO GONZALEZ, "Tendedera"
Avance, Cuba

Nadie como ellos ha introducido en sus programas la modalidad de la pura diversión hogareña, innovando continuamente su repertorio, al presentar al público sus emociones diarias en una explanación al hogar cubano que merece los más cálidos parabienes. Alternan con la gran familia cubana y conversan, presentan sus anhelos, sus sinsabores, sus alegrías, sus hijas, sus perros y sus gatos. Y, además, un repertorio muy suyo, siempre renovado, con el cual canta y ríe la juventud y los niños, sal de la vida.

LOURDES BERTRAND
Excelsior, Cuba

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TROPICAL
FLORIDA
LADO A
Cachito de mi Corazón
(Raymundo Sáenz)
Besitos Sí, Besitos No
(Francisco Cobos)
La Muchacha
-La Ragazza-
(Dámaso Pérez Prado)
Chupando Caramelo
(Sylvia D. Grasse)
Que se Mueran los Feos
(Nicolás García Curiel)
AUDIO
GRABACIONES,
S. A.
LADO B
La Perla
(Oscar Cossio Flores)
Cosas
-Things-
(Darin)
El Tirabuzón
(Derechos a Disposición del Autor)
La Tarántula
(Florentino Ruíz Carmona)
Los Novios
(Mario De Jesús)
Es TROPICAL FLORIDA el grupo que, con un nuevo estilo, lleva la música del trópico a un lugar preponderante dentro del ambiente artístico de México. Son sus integrantes, originarios de la Ciudad de Monterrey pero a diferencia de la mayoría de los conjuntos del norte del país que se caracterizan por su marcada inclinación al acordeón y al bajo sexto, estos muchachos han adoptado la música tropical, dándole una personalidad diferente que los ha colocado ya como el grupo de mayor porvenir en su género.
En este LP, TROPICAL FLORIDA nos presenta sus más recientes éxitos, como: "LA PERLA", que los colocó en el camino de la popularidad; "QUE SE MUERAN LOS FEOS" y "BESITOS SI, BESITOS NO", dos melodías tradicionales que resurgen en la versión de este grupo; otros números que pronto sonarán fuerte son: "CACHITO DE MI CORAZON", que encabeza el LP, así como "CHUPANDO CARAMELO", "EL TIRABUZON", "LA TARANTULA" y otros éxitos más.
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P.O. BOX 1712,
HIALEAH, FLA. 33011.
Arreglos y Dirección Artística:
Raymundo Saenz

Janet Lynn Skinner
ONE
PRAYER
AWAY

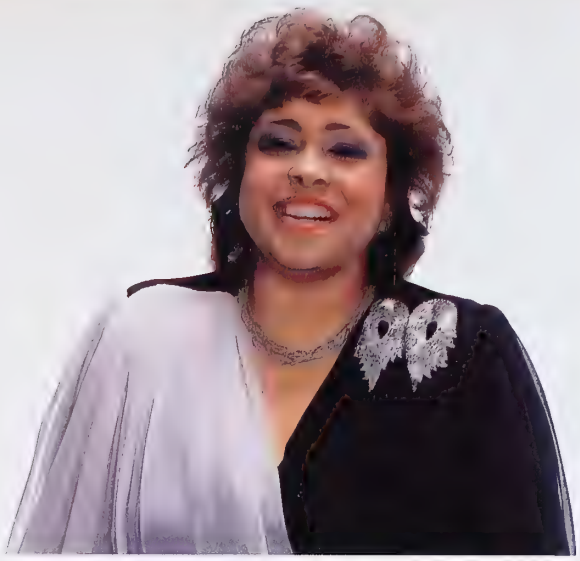
Side One

ONE PRAYER AWAY

LIFT UP YOUR EYES

LOVE PEACE JOY

SAFE IN THE ARMS OF GOD



Side Two

0 7502-18337-1

WR 8337

DON'T LET GO

I CALL HIS NAME

I'M GOING THROUGH

IN THE GARDEN

PRODUCED AND ARRANGED BY DALE EDWARDS

Production Coordinators: Janet Lynn Skinner, Sekou Bunch, John Brinson / Recorded at Fidelity Recording Studio, Los Angeles, CA; Bisen Recording Studio, Columbus, OH; Northern Entertainment Studio, Cleveland, OH / Engineering by Cliff Zelman, J.D. Blackfoot, Greg Webster, Kirk Yano / Mixed at Northern Entertainment Studio, Cleveland, OH; Fidelity Recording Studio, Los Angeles, CA / Mixed by Dale Edwards / Mastered by Hank Williams at Master Mix Studio, Nashville, TN / Photography by John Guider / Art Direction by McConnell Graphics / Cover Design by Evamarie Oglander

Musicians • Keyboards: John Brinson, Lawrence Hilton Jacobs, Bobby Pierce / Synthesizer: Steve Cox / Lead Guitar: Russell Evans, Kevin Turner / Bass Guitar: Sekou Bunch, Alphonso Johnson / Drums: Jackie Cooper, Craig Pearson / Organ: Chester Curry, David Thomas / Horns: The Cleveland Jr. Symphony Orchestra
Background Vocals • Larry McCrimager, Harold Patterson, Marilyn Smith, Lanita Swanson, Janet Lynn Skinner
Phillip and Brenda Nicholas, of the Nicholas Family, appear courtesy of Message Records on "I Call His Name" and "Lift Up Your Eyes"
Special Thanks to Bruce Seifert, Dorothy Skinner White, Ken Harding, Sheryl Acree, James Bullard, Kenneth Edwards

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Rejoice

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the SANCTUARY CHOIR,
United Presbyterian
Community Church,
Pleasanton, Calif.,
sings.....

Alleluia!

A PRAISE
GATHERING
FOR BELIEVERS

Alleluia!

IN THE BICENTENNIAL YEAR OF OUR COUNTRY, AND IN THE YEAR OF THE 100TH BIRTHDAY OF OUR CHURCH, THE SANCTUARY CHOIR OF THE UNITED PRESBYTERIAN CHURCH OF PLEASANTON, CALIFORNIA SINGS "ALLELUIA!"

SIDE ONE

1. Welcome and Prayer — Cal Hartman, Narrator
2. "Let's Just Praise the Lord"
   Choir and Audience and Speakers: Dick Straiton, Bev Stunkel, Roger Gathers, Ruth Coe, Diane Dyke, Morris Mote, Dick Straiton, Ernie Sykes, Len Mark and Bev Stunkel
3. Narrator, Soloist and Choir
   Voices of the Past: The Fisherman, Bob Stansbury; The Tax Collector, Dick Straiton; The Woman at the Well, Cecelia Stansbury; The Once-Blind Man, Len Mark
   "There's Something About That Name" — Bob Stansbury
4. "King of Kings — Lord of Lords" — Choir
5. "Bethlehem . . . Galilee . . . Gethsemane"
   Soloist (singing and speaking) — Chuck Maxson and Choir
6. "God Gave the Song" Narrator and Soloist, Martha Mark

SIDE TWO

1. "Let's Just Praise the Lord" — Reprise
   Narrator, Choir and Audience
2. Testimony — Gretchen Sykes
   "The Longer I Serve Him" — Harry Fuller and Choir
3. Testimony — Dick Howard
   "The Old Rugged Cross MadeThe Difference"
   "I Believe in a Hill Called Mt. Calvary"
   Soloist Anne Pruett and Choir and Trio: Salle Larson, Morris Mote and Farrel Pruett
4. Testimony — Dick Pearson
   "Because He Lives" — Soloists: Gerrie Miller and Dick Pearson and Choir
5. Finale — "Something Beautiful"
   Soloist (singing and speaking) Farrel Pruett and Choir and Audience
   "Let's Just Praise the Lord" — Choir and Audience
   "Get All Excited" — Choir, Audience, and Soloist Bob Stansbury
   "Because He Lives" — Choir and Audience
   "Alleluia" — Choir and Audience
6. Narrator — Prayer of Thanks — Choir — Prayer Response

THE SANCTUARY CHOIR

Director: Carolyn Helgeson

Bruce Borton
Ruth Coe
Don Dyke
Diane Dyke
Nannette Dutchover
Harry Fuller
Roger Gathers
Debbie Gilpatrick
Cal Hartman
Lew Helgeson
Betty Gail Hunt
Salle Larson
Leonard Mark
Martha Mark
Chuck Maxson
Gerrie Miller
Janet Morelock
Morris Mote
Sally Mote
Ginny Nacamu
Muriel Petrillo
Dick Pearson
Helene Pearson
Anne Pruett
Farrel Pruett
Bob Stansbury
Cecelia Stansbury
Dick Straiton
Bev Stunkel
Ernie Sykes
Dick Thomas
Dick Waldron
Virginia Waldron
Fran Walz

Recorded at the United Presbyterian Church in Pleasanton, Calif.

Sound Engineers — Dale Smith, Lew Helgeson, John Bonfield

Words and Music — Gloria and Bill Gaither and Ronn Huff

Accompaniment — Pre-recorded orchestral tape arranged and orchestrated by Ronn Huff

Jacket Photograph — Ray Koski

Jacket Design — Leonard Mark

A special thanks to Dale Smith, who gave much time, expertise, and enthusiasm in the recording of this performance. He helped make it possible.

BRITTEN

SAINT NICOLAS Opus 42

LONDON RECORDS

LL 1254

PETER PEARS (Tenor) DAVID HEMMINGS (Boy Soprano)

with THE ALDEBURGH FESTIVAL CHOIR AND ORCHESTRA

conducted by BENJAMIN BRITTEN

Long playing microgroove full frequency range recording

LL 1254
BRITTEN:
SAINT NICOLAS

Aldeburgh Festival 1955

BRITTEN

SAINT NICOLAS

Cantata for tenor solo, mixed chorus, piano duet, strings, percussion and organ Opus 42
(words by Eric Crozier)

Side No. 1

1. Introduction
2. The Birth of Nicolas
3. Nicolas devotes himself to God
4. He journeys to Palestine
5. He comes to Myra and is chosen Bishop

Side. No. 2

6. Nicolas from Prison
7. Nicolas and the Pickled Boys
8. His piety and marvellous works
9. The Death of Nicolas

PETER PEARS (Tenor); ;DAVID HEMMINGS, (Boy Soprano) THE ALDEBURGH FESTIVAL CHOIR AND ORCHESTRA
(Ralph Downes: Organ)

with The Girls' Choir of Sir John Leman School, Beccles, The Boys' Choir of the Preparatory Department of Ipswich School, and three boys from The Choir of St. Mary-le-Tower, Ipswich

conducted by BENJAMIN BRITTEN

Recorded in The Parish Church, Aldeburgh

The Cantata *Saint Nicolas* was written in 1948 for the centenary celebrations of Lancing College, Sussex, when it was sung by the combined choirs of three boys' schools and one girls' school. The actual first performance, by kind permission of Lancing College, was given at the first Aldeburgh Festival in June, 1948, in the Parish Church, with Peter Pears and the Aldeburgh Festival Choir.

The libretto is founded on legendary incidents in the life of St. Nicolas, patron saint of children, seamen and travellers.

The part of St. Nicolas is given to the solo tenor, while the singers in the chorus describe his miraculous adventures with the vivid conviction of eye-witnesses, transforming themselves into the contrasting characters in the drama as it unfolds, and drawing the separate threads of the story together with each climax of their prayer and praise.

1. INTRODUCTION

Gazing back over the centuries, the chorus begs St. Nicolas to draw aside the veil of holiness which obscures him, and to speak to them in the simple language of men.

The slow pulse of the relentlessly repeated minims quickens to an *Animato* as the saint crosses "the tremendous bridge of sexteen hundred years", telling them to preserve the living faith for which the martyrs died.

As the vision fades, the chorus prays for strength to serve God with simplicity.

2. THE BIRTH OF NICOLAS

To an enchantingly happy waltz tune, small schoolboys (aged seven to nine) sing of the birth and childhood of Nicolas, describing his joyful innocence and enthusiasm as he splashes about in his bath, or as he climbs up the font to be baptised. At the end of each verse there is a pause in the waltz, while the boy Nicolas sings "God be glorified".

The excitement increases, and there is an overwhelmingly dramatic moment when, at the words "Nicolas will be a Saint", the treble voice of the boy soloist is transformed into the full ringing tone of the tenor's "God be glorified", with all its power and confidence.

3. NICOLAS DEVOTES HIMSELF TO GOD

In the opening recitative, Nicolas speaks of his discontent as a wealthy young man. As his indignation mounts, the strings move towards the *Andante molto lento*, where their semitones pull against each other and their dark harmonies are weighed down by Nicolas' distress of mind as he calls on God to purge his angry soul. Then he prays for humility: the strings quieten as their semitones float upwards, and at last, as his prayer is answered, the discords come to rest in their pianissimo cadence.

4. HE JOURNEYS TO PALESTINE

The tenors and basses in the chorus tell the story of the sea voyage in a *Pesante con slancio* 12/8 that has the rise and fall of the waves in it and the slap of the water on the side of the boat.

The sailors jeer at Nicolas when he prophesies a tempest far ahead. But the wind rises, the thunder roars, the waves sweep over the deck and the ship staggers as the sailors try to launch the lifeboats, dropping their narrative 12/8 and breaking into realistic cries for help.

In the distance, the semichorus of schoolgirls sing of the livid gleam of the lightning as it hisses through the night. At the height of the storm the sailors kneel and pray: the thunder gradually dies down, the wind loses its violence and the waves become tranquil in answer to St. Nicolas.

The ship sails on in a 12/8 that is now *molto piacevole*, and the minor tune is transformed to major as the stars appear in the calm sky.

5. HE COMES TO MYRA AND IS CHOSEN BISHOP

In an *Allegro maestoso* the full chorus proclaims Nicolas Bishop of Myra. The semichorus follows each action in the ceremonial acceptance of the mitre, the robe, the dalmatic and the crozier, while the chorus links each gesture of the ritual with an "Amen". With the putting on of the ring, the four rising notes of the Amen quicken to an energetic fugue as the chorus sings: "Serve the Faith and spurn his enemies".

At the climax the music breaks off: there is a silence of expectancy, and then the twentieth century congregation-audience of parishioners in the main body of the church joins the chorus in singing the familiar hymn, "All people that on earth do dwell".

6. NICOLAS FROM PRISON

St. Nicolas tells his listeners of the persecution of the church in Asia Minor during the fourth century, and of the long years he spent in prison. The *Presto agitato* is a passionate protest against the blindness of those who turn paradise into a wilderness.

7. NICOLAS AND THE PICKLED BOYS

The distant footsteps of the *Moderato alla marcia* come nearer and nearer as the famine-stricken refugees struggle along the wintry roads, hoping to find food in the city.

The semichorus are heard mourning for three little boys who are lost: "Timothy, Mark and John are gone, are gone, are gone".

The rich travellers in the chorus order a meal when they get to the inn: they are just sitting down to it when St. Nicolas suddenly warns them not to touch the meat, for it is the flesh of the three missing boys who have been killed by the butcher and pickled in salt. Before the astonished eyes of the travellers he calls the three boys back to life: they enter hand-in-hand, singing "Alleluia", and the whole chorus joins them in praising God for the miracle.

8. HIS PIETY AND MARVELLOUS WORKS

Nicolas has been bishop for forty years. The chorus thinks of him gratefully, remembering his courage and his kindness and the many occasions when he has saved them from prison, from famine, from the shame of sin and from the fear of shipwreck, from the danger of heresy and from the oppression of being ruled by unjust men.

9. THE DEATH OF NICOLAS

There is a vast splendour in the fortissimo of the orchestral *Largamente* as St Nicolas hears the summons of death. During his last prayer, the chorus chants the *Nunc dimittis;* the murmur of their voices grows in strength towards a triumphant "Amen" as the Saint yields his soul to God. When the echoes of the immense orchestral chords have died away, the sound of the organ can be heard, recrossing the bridge of the centuries as it quietly announces the beginning of the hymn, and the cantata ends with the congregation and chorus singing "God moves in a mysterious way".

IMOGEN HOLST

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DIGITALLY PROCESSED MASTER

A Traditional Christmas at the Harmonium

Silent Night
What Child is This?
The First Noel
It Came Upon a Midnight Clear
Brahms Lullaby
Joy To The World
Deck the Hall
We Three Kings of Orient Are
O Christmas Tree
Angels We Have Heard on High
Bring a Torch, Jeannette, Isabella!
Away in a Manger
and many more . . . . .

A Traditional Christmas at the Harmonium

with R. Frederick Henry, organist

There can hardly be another holiday season that is so dearly preserved by family tradition than the Christmas season. Although all of us in the Western Christian World celebrate the Miracle of the Birth of Christ, each nationality has its own special custom, and since the people of the United States of America are born of so many different heritages, we have each shared certain beloved customs with our immediate families which are true to our particular culture. We speak of this or that "custom" as "traditional" in our family, be it a particular meal or dish, or the manner in which a blessing is given before the Christmas dinner. One way or another, we attempt to keep these Traditions alive for our future generations so that they may also experience the inner warmth and strength of character that Tradition has given us.

The delicious perfume from the pine needles of the Christmas tree, secret recipes of hundreds of savory Christmas cookies and cakes, the traditional turkey, or ham, or roast beef with once-a-year relishes on the side, and of course, our favorite Christmas Carols which might be sung while caroling in the streets, in our churches during the Advent, or in our very own homes as we decorate for the festivities — all contribute to that *magical* Spirit of Christmas which holds a very personal significance in each of us. Our hearts are filled with the gladness of today and the sweet sadness of yesteryears. Once more do we see in our mind's eye the dear faces and hear the lovely voices of those who were so very dear and precious to us. Regardless of our age, it is a time when we are again like little children . . . *if only for a moment.*

Christmas has always been the one time of the year when families sacrifice to bring each other joy, and where every attempt is made to have *EVERYBODY* together. It is a time when we remember those less fortunate than ourselves and open our hearts to the joys of giving and the blessings of receiving.

In Grandmother's and Grandfather's day, even those who could not sing gathered around those with more melodious voices at the piano or the pump organ in the parlor and jointly raised their voices in praise of the Child Jesus. Christmas carols are also traditionally sung by the congregations of the small chapels back home where the sweetest sound this side of heaven was *not* the mighty pipe organ of the cathedral, but rather the humble Harmonium played with modest simplicity by some dear woman everybody thought of as *"Auntie."* Progress has turned most of these charming places of community worship and social gatherings into larger and, unfortunately, more impressive but impersonal structures. The pumped reed organ was replaced with the vibrato and thunderous sound of the electronic and synthesized organ which is now creating its own impressions and establishing a new tradition.

When I came across a charming German Harmonium which was destined for the scrap heap, I could not resist the impulse to acquire it and bring it to my studio where it was restored in my spare time. It was surprisingly preserved in spite of its virtual 100-year-old vintage, and so very little needed to be done. With the loving help of my friend, Dr. John Reible, we then proceeded to collect as great an international collection of traditional Christmas carols as possible. A friend of Dr. Reible and most accomplished organist, Fred Henry, soon also became involved in gathering and editing the selections we bring you here. In our approach to the recording of the harmonium, we initially thought to include voices and other instruments, but after hearing the beautiful results of the first session, we decided that any such addition would detract from the singular charm of the quaint sound of the reed organ.

Thus we included the lyrics and verses of all but two songs on this record as an insert to allow you and your loved ones to gather around, and as in days of old, raise your voices together in wonderful harmony — or turn the volume down low and allow the sweet and simple beauty of the Harmonium invoke a sweet nostalgia to flavor your Christmas festivities.

Our dictionary defines **"TRADITION"** as, *"the handing down of statements, beliefs, legends, customs, etc., from generation to generation, especially by word of mouth, or by practice . . ."* In wishing you all a most Joyous and Blessed Christmas, may I voice my humble hope that the playing of this record may become a tradition in your family, to be enjoyed and cherished by your generation in remembrance of the practice of generations past, to be handed on to generations of the future. And may the singing or listening to **"A Traditional Christmas at the Harmonium"** enable you to find the one song or hymn that will hold a very special meaning for you! **MERRY CHRISTMAS!!**

Very sincerely yours,

Leo de Gar Kulka, Sonic Arts Records

About the artist . . .

R. Frederick Henry's musical experience embraces 50 years of devotion to music, starting with the study of the piano with Dorothy Naomi Seymour of the Los Angeles Conservatory of Music and a few years later with the study of the organ under Dr. Alfred Butler. Mr. Henry remembers that as a child, while playing the piano, he imagined sitting at a pipe organ — a dream which culminated in a lifetime "love affair" with the organ. Young Henry's extraordinary musical talents and skills led to his first church organist position at age 15 in West Los Angeles. During World War II, Mr. Henry was guest organist at San Diego Naval Base and at Treasure Island in the San Francisco Bay. After the war, at the University of Southern California, Henry discovered the harpsichord through the inspiration and encouragement of Alice Ehlers.

Besides his career as a foreign language teacher, Mr. Henry has managed to perform many concerts — one of the most memorable being in the Cathedral of Durango in Mexico. Furthermore, he has taught private organ lessons for ten years, made several recordings, and has been organist at the same church for the past 22 years. Mr. Henry is a specialist in commercial recording of new ecclesiastical works which are promoted and played throughout the world.

M. Hörügel Harmonium Specifications

Bass-forte
16′ Subbass
2′ Aeolus-harfe
4′ Viola
4′ Viola dolce
16′ Bourdon
8′ Diapason
8′ Horn-echo
16′ Cello
Oktav-keppel
4′ Flute
8′ Oboe
8′ Vox Celeste
8′ Schalmei
32′ Musette
Diskant-forte

Side 1

1. **Silent Night**
2. **What Child is This?**
3. **The First Nowell**
4. **Good Tidings** (Savoy)
5. **Christmas Praise** (Polish Folk Song)
6. **It Came Upon a Midnight Clear**
7. **O, Ye Heavens**
8. **Love Came Down At Christmas**
9. **The Cradle** (Austrian 1649)
10. **O Little Town of Bethlehem** (English Carol to tune of the "The Ploughboy's Dream")
11. **Now it is Christmas Time** (Swedish)
12. **Brahms' Lullaby** (no lyrics included)

Side 2

1. **Blessed Christmas Morn** (no lyrics included)
2. **Today There is Ringing** (Swedish)
3. **Joy To the World**
4. **Deck the Hall**
5. **We Three Kings of Orient Are**
6. **O Christmas Tree** (O Tannenbaum)
7. **Angels We Have Heard on High**
8. **Bring a Torch, Jeannette, Isabella!**
9. **Away In a Manger**
10. **Quem Pastores** (Christmas: Epiphany)
11. **When God Made This Earth**

Executive Producer and Engineer:
Leo de Gar Kulka
Assistant Engineer: Kenneth K. Lee
Musical Direction: Dr. John Reible
Cover Graphics: Wayne Pope of
EPOP Productions, Lafayette, CA
Recorded and Mastered at
Sonic Arts Corporation,
San Francisco, CA

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Sociedade Filarmónica

UNÂNIME PRAIENSE

REPERTOIRE RECORDS
P390

PORTUGESE PHILHARMONIC ORCHESTRA

Sociedade Filarmónica
UNÂNIME PRAIENSE
Fundada Em 3-10-1881

A filarmónica "UNÂNIME PRAINSE" da freguesia da Prá ia do Almoxarife, Ilha do Faiál — Açores Portugal, foi fundada em 3 de Outubro de 1881 pelo cónego SILVA REIS.

Em 1930 foi reorganizada pelo seu antigo regente, MANUEL VARÍSSIMO dos SANTOS, chegado dos Estados Unidos de America do Norte, e um pouco mais tarde tomou conta da regençia ALBERTO ÁVILA de VARGAS sendo a seu actual regente.

De então parca cá assinalou vários éxitos, de entre os quais, em 1965 uma digressão â Cidade de Angra do Heroiśmo da Ilha Tercéira Açores-Porugal e em 1960 a sua presenca no primeiro grande concurso Nácoinal de Filarmoni cas e Bandas de Música Civis, organizádo pela F.N.A.T. no qual, em competiçâo com 34 bandas do continente e Ilhas Adjaçentes, ficou classificada no segundo lugar de terçeira categoría.

A TUNA fundada em 1962, ficou classificada em primeiro lugar no concurso Distrital de Tunas realizado nesse ano pela Junta-Geral do Distrito Autó nomo da Horta.

Em Julho de 1965 o então Ministro das Obras Publicas, Eng. Arantes de OLIVEIRA, inaugurou a nova sede da filarmonica.

Em 1978 realizou uma digressâo aos Estádos Unidos da América do Norte, tendo sido integrada nos festejos da Semana das Comunidades, realizados na cidade de San Jose do Estado da California.

The Philharmonic Society "Unánime Praiense" comes from the islands of Fayal-Azores called Praia de Almo — xarife, and was founded by SILVA REIS on October 3, 1881.

The 'Philharmonic' was reorganized in 1930 by its old conductor, MANUEL VARISSIMO dos SANTOS, who had just returned from the United States. A short time later, the directorship was taken over by ALBERTO AVILA de VARGAS, who remained its conductor to the present day.

The Philharmonic has traveled a great deal earning high praises wherever they appeared. In 1956 it traveled to the city of Angra do Horeismo, located on the Island of Terceira-Acores Portugal. In 1960 the Philharmonic Orchestra participated in the first major National Contest of Philharmonic Orchestras and Military Bands sponsored by the F.N.A.T. and was classified in second Place of the Third Category.

In 1962 the Junta Geral do Districo Autónomo da Horta sponsored a contest of Tunas, and the Philharmonica's Tuna (founded in 1963) was awarded First Place. In July 1965, the then Portugese Minister of Public Works, Arantes de Olivena, inaugurated the new "sede" of the Philharmonic.

In 1978 the entire Body of the Orchestra made a Tour to the United States and was the highlight of the Festivities of the "Community Week" of the Portugese Colony in San Jose, California.

Their reception was so enthusiastic as they brought the sounds of their home-land to the People of the Portugese Community, that it was decided to preserve their Artistry in this unique Recording, which was done at the Studios of Sonic Arts Corp of San Francisco, CA.

SIDE 1

ANTHEM ..... :38
Hino da Filarmónica

PEJÃO 4:05
Marcha de A. Barreto

ARABY 3:00
Marcha

RIGOLETTO 3:20
Quartet de 'Rigoletto' de Verdi

LOPE 3:35
Marcha de Garçia Pastor

MOMENTO MUSICAL 2:05
de Schubert

FIGHTING STRENGTH 2:35
Marcha de Alleu

SIDE 2

CHAMARRITA DO MEIO 2:05

FADO CORRIDO 2:55

GENERAL SMITH 3:50
Marcha de Manuel Coelho

IL TROVATORE 4:30
de Verdi

RAPSÓDIA PORTUGUESA 7:08
de Silva Marques

US Publishing by Guard Music, BMI

The recording was made at the studios of Golden State Recorders, Inc., at 665 Harrison Street in San Francisco, and the Masters cut in the Neumann Mastering Room at Sonic Arts Corporation. All Engineering by Leo de Gar Kulka, President and Chief Engineer.
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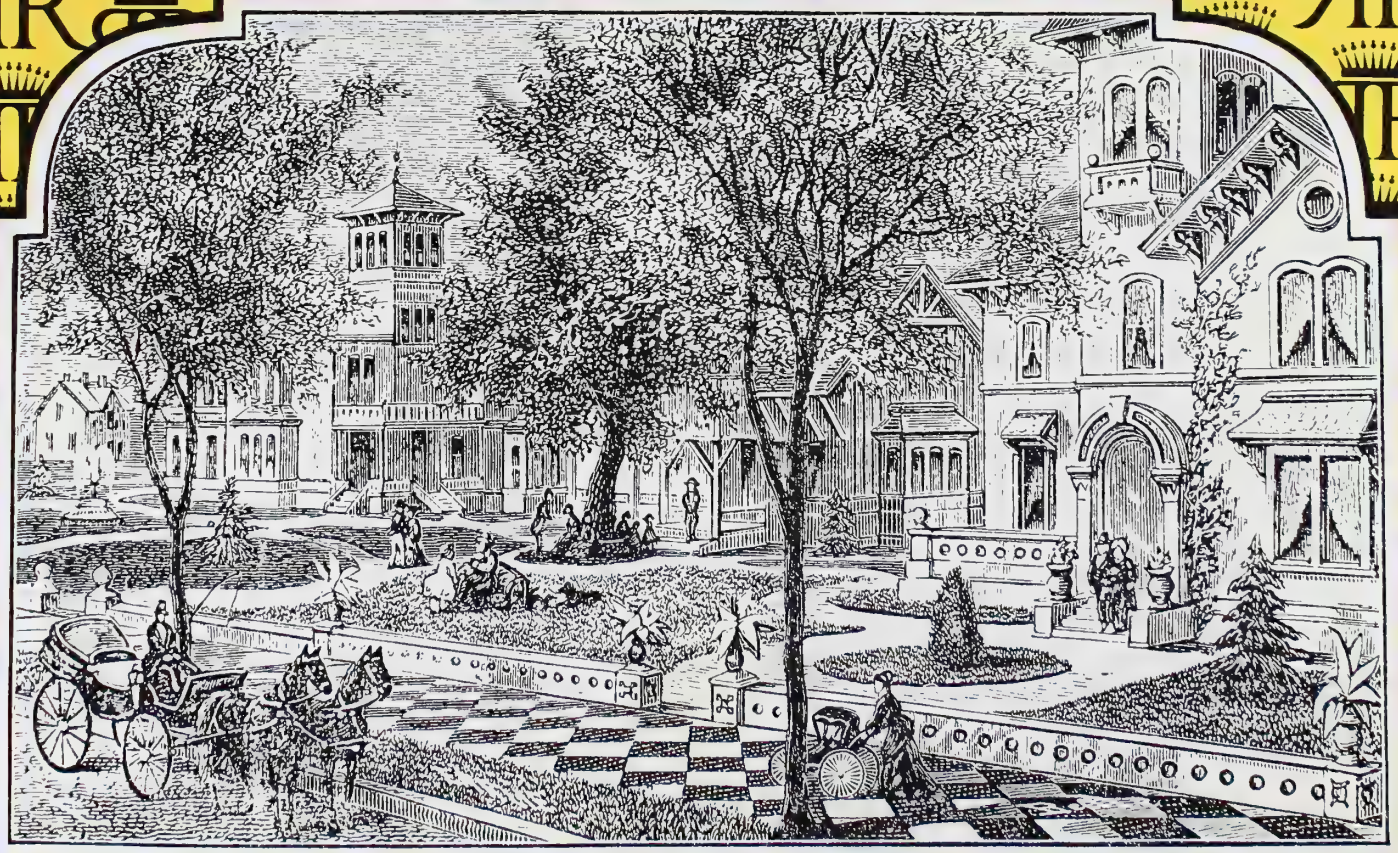
A COLLECTION OF RARE MUSICAL DEVICES OF THE LAST CENTURY



PEGD T.M.
REGD. T.M.

A COLLECTION OF RARE MUSICAL DEVICES OF THE LAST CENTURY

The Theobald family of San Francisco collects **old things** and displays them for sale in their charmingly cluttered store on Union Street. I collect the "sound" of the precious mechanical devices that man developed in his effort to bring musical enjoyment to the touch of his fingertips. Going beyond the age of the phonograph, music was actually created only by the playing of an instrument. I cannot help but stand in awe at the ingenuity and sometimes absurdities that were created by man in his effort to make the instruments play themselves. This record album captures, in the purity of its sound reproduction, several of these intricate and intriguing devices. The best known of these, is the Large Concert Music Box. Here recorded on side 1, are several that have been converted to coin operation for the enjoyment of the strolling public who enter the charm of "New and Old Things" on Union Street. In the first series of cuts, we hear the melodies played on some American made REGINA Music Boxes, ca 1870. The names of the tunes reproduced here are familiar as they represent the "hits" of our musical heritage around the turn of the Century.

The second part of side 1 brings us some unusual Music Boxes. The first is called the TROLL Music Box. It is activated by a prickly cylinder rotating slowly, and the pins of the cylinder activate and strike a metal comb, which is the heart of most music boxes. This is a specially fancy model originally made in Switzerland, which combines the sound of the 'comb' with bells, and even bellows, which play a sort of miniature **harmonium**. It is very old, and I am afraid, also sounds it.

The second cut contains the sound of a DECANTER MUSIC BOX. This Music box built into a wine decanter, plays a tune when it is lifted from the table and continues to finish its tune, even when placed back on the table! Oh for the embarrassment of the imbiber, when all he wanted to do was to sneak himself a wee dram! But think of the graceful gentility when the Hostess, to musical accompaniment, pours a drink of the precious fruit of the grape to her grateful visitor! When Love was Oh, so romantic, the suitor would present the **apple of his eye** a delicately shaped and beautifully finished wooden box, which held jewels. Every time the lucky Lady would open this token of her swain's affection, its delicate mechanism would sweetly plead his undying Love by playing the melody we enjoy in the next to the last cut on side 1.

Finally we hear the SWISS STELLA Music Box, with its stentorian authority filling the room with the beauty of its well-rounded bell-like tones.

Side 2 brings us musical adventures of another kind. Up to ca 1938, residential areas of the city and the countryside of Europe were visited by people who made their living with the playing of musical mechanical devices. These were the Hurdy-Gurdy & the Organ Grinder with or without monkeys. They made the rounds of their territory on a regular basis and could be expected to be in the courtyard of the apartment house, of a particular street, always on a certain day and time; the people living in the houses would stop their housework and lean on their window-sills, to enjoy a welcome musical respite. then, to reward the "performer", they would wrap a few coins in paper, and toss it towards him. When the performer would hear the coins hitting the ground, he would doff his hat without stopping his performance, and then, with the children helping him, would gather his rewards and move to the next house. Though Gypsy musicians either singly or in groups would not be unusual, the most unusual, and certainly the loudest (and strongest) was the man that rolled his Wheelbarrow Upright Piano through the streets. We found just such a piano, which also contains FIVE (count them !5!) BELLS. The piano was a player type piano with a crank that not only activated the bellows, but also the entire mechanism. Though the constant rolling over the rough cobble stones of European cities caused the piano to be somewhat out of tune, it is no particular concern. The one we hear on this record, came from GHENT in Belgium. Enjoy the typical sound of the Tuesday afternoon Special in the apartment house courtyard of Ghent.

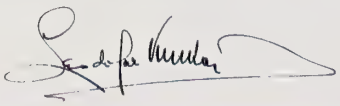
Regular Player Pianos which proliferated in the homes on both Continents are no rarity today. Our Player Piano here is of no particular vintage or character. What made the recording special, was that it plays especially appealing piano rolls with a peculiarly typical arrangement of popular tunes of early Americans: Shades of Summer, Fourth of July, The Waving Flag and the Straw Hat!

Next we hear the ITONA. Supposedly an improvement over the Music Box. Also housed in a box-like device about 24 inches square and about 12 inches high, it has a handle on the side which the **operator** or **music maker** cranks. This circular motion not only strengthens the muscles and the endurance of the arm, but also rotates a cardboard disc about 24" in diameter, which has holes punched in it, not unlike the ones we see on a piano roll. The purpose, however, is different. As they glide over small pipes, they cause air to be sucked into them, as the turning of the handle also creates a vacuum in the deep bowels of the device. (Remember the crank-handle?) Well, the air rushing through the openings enter tuned whistle-like pipes, which in turn play the tune, which has been skillfully punched into the cardboard record revolving on top. Of course the faster the handle is turned, the faster the tempo of the tunes, and the pitch remains the same. Amazing!!! The last cuts are from a machine, now completely extinct, called the PHOTO PLAYER. If memory serves me correctly, only three of these mamouth devices were erected right here in San Francisco. They were designed on the principle of the CALIOPE, but using suction instead of steam pressure! This huge device originally held several piano rolls, one of which would be engaged when a particular lever was pulled. The machine was designed to provide mood and background music for silent movie-houses, hence the name PHOTO PLAYER. Thus, the operator, while watching the screen, could provide at the mere pulling of a lever: A.) A Love Theme, B.) A Chase Theme, C.) A Suspense Theme, etc., and during intermission, before and after performances, Pure Entertainment. Alas, the machine never had a chance to prove itself, as Sound Movies were invented just as the Photo Player was about to make its debut!! Such are the chances of the capricious Show business! The remains of these decaying musical monsters were found and lovingly assembled to be given a second chance. Powered with a genuine Electrolux Vacuum Cleaner, the machine was installed in a regally commanding place on a pedestal of a warehouse which has since been torn down to make room for a vacant lot. There I was invited to capture its wafting melodies and preserve them forever on the magic of magnetic tape. With due deference to its age we deposited our quarter into its receptacle. As the coin rolled past its internal organs, it activated the circuitry of the trusty Electrolux Vacuum Cleaner, which started its mighty roar. Gears began to move, the whole monstrosity of a machine began to quiver and out of its bowels came the dulcet tones of the mighty PHOTO PLAYER. In rapture we deposited another quarter and then another; carefully we monitored our equipment to make certain that not a single nuance of this mighty instrument would go unrecorded for posterity. Then, suddenly it screamed, it heaved a great sigh, its lungs fluttered and every lever and pulley shuddered with a mighty anguish, and the PHOTO PLAYER breathed its last breath and collapsed into a coma from which it would never be revived — except through the magic and wonder of your Phonograph.

So we salute those astute inventors and geniuses of the mechanical world of engineers, whose levers, cogs, and wheels and pulleys created music for our forebearers. We are proud to be able to present these unique sounds to you, and sincerely thank the collectors and connoisseurs for allowing us to record their patiently and lovingly restored and maintained devices of the past Century!

Sincerely yours,

Leo de Gar Kulka



TECHNICAL INFORMATION

The recordings were made in the living room and parlor of the private home of the collector. We used 2 Sennheiser Condensor Microphones directly to our location recorder, an A77 Revox 2-Track (half-track) Stereo Recorder at 15 ips. The recorder was biased and equalized for the use of Agfa-Gevaert PER 525 Mastering Tape on which the recordings were made. During Disc Mastering, the playback was accomplished on a 3-M Mastering Stereo Playback machine with preview-head. Signal processing was accomplished on the custom Mastering Console to a Neumann Cutting Driver Amplifier VG66 and the master was cut on the automated and computerized Neumann lathe using the SX Cutter-head. No High-frequency limiting or other equalization or limiting was used to preserve the purity of the performance.

The Master Lacquers were processed to Silver Stampers, from which these records were pressed on pure, virgin vinyl. We use great care and meticulous quality control to present you with the finest quality record for your ultimate listening enjoyment!

SONIC ARTS CORP. The Mastering Room in San Francisco, CA. Leo de Gar Kulka, President

PROGRAM:

Side 1:

16 different songs on several older coin-operated Disc Music Boxes.

Side 2:

1. **2 selections of tunes played on the WHEELBARROW PIANO of Ghent, Belgium.**
2. **4 selections of tunes scored in the late 1800 for a Concert Player Piano.**
3. **ITONA Crank Organ (Parlor Model)**
4. **3 selections of the sound of the PHOTO PLAYER, a suction activated Caliope.**

ANNOUNCING A "NAME THE TUNE" CONTEST:

Rules: Send in your list of the correct titles of each tune played on all instruments.
WINNER: The person who can list the most tunes correctly, and can substantiate his titles, will receive **absolutely free** 5 different RR Albums. CONTEST CLOSES MAY 1, 1978.

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Collected Works for Violin and Piano (KV6-547), Volume I

A Few Comments by the Producer©

Whenever I attempt a new recording, I try to inform myself of the type of environment in which the piece in question has been performed, or the kind of environment for which it was written, not unlike the conductor of an orchestra or solo performer who attempts to second guess the kind of interpretation he should give the composition to come as close as possible to that which the composer had in mind. Since annotations in the music were at times very sparse and since the copyists or publishers of the music often chose to alter, omit, or substitute their own performance indications, this is a rather difficult task. One performer articulated this to me at one time this way: the interpretation given to a piece depends very much "on the totality of the person's musical experience."

As the other half of the team engaged in the capture of the performance, I, as producer-engineer, try as much as possible, to duplicate the environmental acoustics in which these pieces were originally performed. Unfortunately, many audiophiles have only heard music – classical, acoustic music – in the environment of their listening room or through their earphones. To my shocked surprise, I learned not too long ago that many had not even heard this music LIVE! OK – this portion of our audience lives in preconceived environments existing only in their imagination. Their taste, not unlike their taste for ice cream, will differ. We can't all like vanilla or chocolate, though these are the most popular flavors.

The other group HAS heard concert performances. Since these performances, among other things, earn wages for the performers, entrepreneurs, and halls, they require an environment which seats a great many people. We therefore got used to cathedral-type reverberation or that of the concert hall when seated in the balcony. The performer also often prefers these types of acoustics because they seem to enhance, enlarge and fatten the sound of their instruments and also hide certain performance flaws. That is why so many people like to sing in their showers even if they don't sing well. But because of the reverberation, they sound GREAT!

We must realize that not ALL music was written and performed in the concert hall. Chamber music was performed in the music chambers of the houses of the central European nobility for the entertainment of their guests, which were limited in number. The rooms in which Mozart performed as a child were small, even in the house of the Hapsburgs. A painting of such a concert shows an enlarged image of a room with a total of 15 to 20 people in attendance. I was privileged to see that very same room in Schoenbrunn Palace, and it is not as spacious as our recording studio! The performances were therefore by force a very intimate thing. These were occasions where the performer was NOT required to !!PROJECT!! his sound, but where he was allowed to play softly and intimately – as if whispering into the listener's ear.

The compositions clearly prove the above point. The interplay between the soft whisper of the violin and the intimacy of the piano exemplifies what the Viennese describe as *tuscheln*, the intimate exchange of childish secrets, or the whispered interchange of tender words of endearment between young lovers. This type of soft playing, with microphones placed 12 to 15 feet away from the artists, places great challenges before both the artists and the equipment. The digital medium makes these matters only more critical.

The performances are treated in the same manner as our Direkt-to-Disk recordings. *There are no edits on this record!* Each side is played as a continuous performance. Any fragmentation would have, in my admittedly prejudiced opinion, robbed the piece of its feeling of continuity and soul. Once the mood is established, which is no easy task in the relatively sterile environment of a studio, it is not to be broken. It takes the dedication and confidence of the performers, and it takes masters of the musical art, like Daniel and Machiko Kobialka, to allow themselves to be recorded under these rules which I insist upon. To the absolute delight of those musicological aficionados who cannot listen to anything without following the music and who take absolute relish in finding even the slightest deviation from the score, yes, there a few – whatevers. But music was meant to be balsam for the soul, or in Shakespeare's words, "the language of love"! And for those of you who listen with your heart and soul, you will find a delight of intimate closeness and a touching of the muse in these precious minutes!

And this is why I did what I did. I have been told that "to try to please everybody is assurance of not pleasing anybody." But I hope that those of you who WILL be pleased by this recording will constitute the majority of critics, music lovers, and record buyers!

Especially for Mozart, who was dubbed by his Viennese admirers *"Der Spielmann Gottes"* (God's musician), my sentiments, which I have found difficult to express, find voice in a statement made in 1956 by HANS SCHMIDT-ISSERSTEDT. It is in the form of a letter to the committee for the commemoration of Mozart's 200th birthday.

> . . . As long as a year ago you told me that I might write about Mozart's 200th birthday. At the time I laughed and was not worried a bit. After all, I had one whole year yet. And now the day is here – and with it the shock. . . I wrote a doctoral dissertation about "him" in the grey past when I was young. I have always declared myself to "him" and even believe that I conducted some of his works – operas, symphonies, concertos, oratorios – with a degree of success. But to write *about* "him" in a manner that would have some validity, that I cannot do. The only thing I can write about is why I cannot write about "him":
>
> You see I feel too close to Mozart, our friendship is too intimate; I fear that this tenderest and most delicate feeling I have could be destroyed by talking about it. And I find it impossible to explain to you just what it could be that causes my eyes to become moist and my breath to falter when I hear "his" music.
>
> With Beethoven, things are different, simpler, and I should like to formulate to you the difference between these composers as I see them. Beethoven's music and its might become increasingly clearer and more comprehensible as I grow older. Mozart's genius, on the other hand, becomes increasingly incomprehensible. Here lies the answer: The incomprehensible becomes indescribable, and for me the inexpressible.

Leo de Gar Kulka

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Historical Notes (continued)

The sonatas herein span 15 years of Mozart's creative life, from his seventh to twenty-second year. These years were devoted primarily to musical tours intended at first to achieve recognition for a brilliant child prodigy and later to attempt to find a permanent post as Kapellmeister. Up through the composition of KV 301-306, Mozart made eight tours, ranging in length from roughly three months to three years.

The *Jugendsonate* in D major KV 7 belongs to a set of two sonatas published as Op. 1 in Paris in March 1764. This was at the end of the first year of Mozart's first and longest childhood tour (1763-1766). The work is dedicated to Princess Victoire, a daughter of Louis XV. Designating a set of two sonatas as Op. 1 – instead of the usual six – is an outward feature which stems from the influence of Johann Schobert, a Silesian composer living in Paris during the early 1760s. It was a practice of Schobert to group two sonatas under one opus number. Alfred Einstein makes the following comment on the influence of Schobert: "Mozart's first *opera* . . . - follow in their outer vestment as well as their essence Schobert's example above all. But the imitation befits Wolfgang's age; it is naive and sincere, it abjures certain virtuoso traits and extravagences of Schobert." Based on remarks made by Leopold Mozart, both Einstein and Eric Blom suggest that Schobert may have been envious of the Mozart children, especially since Marianne ('Nannerl') reportedly performed Schobert's keyboard works as competently as the composer himself.

It is believed that the sonatas were composed for keyboard and that the violin part was added later. To place the violin in an accompanying role was a common feature in music published in France during the 1760s; it aimed at improving the commercial potential of the music since such works could be performed with or without the violin thereby widening the field of performance. The listener will note that the violin accompanies the piano, that is, it reinforces the piano by doubling lines at the third, sustaining one or two tones, or supporting the piano's own accompaniment figuration.

The *Romantische Violinsonaten* KV 55-60, of which the sonata in E minor KV 60 is included here, are listed as "spurious" in *The Grove Dictionary of Music and Musicians* (1980). The sonatas have also been deleted from the *Neue Mozart-Ausgabe* (1978), which, as noted by the eminent Mozart scholar Wolfgang Plath, is a decision that occasionally comes under criticism.

The authenticity of the *Romantische Violinsonaten* was never questioned by Otto Jahn, Ludwig von Koechel, Theodor de Wyzewa and Gaston de Saint-Foix, or Hermann Abert. The sonatas, in fact, have appeared under Mozart's name in five different editions over the past 180 years. The modern argument against their authenticity began in 1931 with a paper given by Ludwig Schiedermair at the *Salzburger Musikwissenschaftliche Tagung.* Then in 1947 Alfred Einstein set forth the early facts surrounding the authenticity question. It is known from 1799-1800 correspondence between Konstanze Mozart and Breitkopf und Haertel that Mozart's widow at first believed the sonatas were by Mozart. However, she could not provide the publishers with the autographs when asked for them. On 16 November 1800 Konstanze wrote to Breitkopf und Haertel saying she no longer believed the sonatas were by Mozart and offering to return the twelve ducats she had been paid for the works. In 1803 Breitkopf und Haertel, apparently still uncertain about the authenticity of the sonatas, queried Marianne to discover if she knew the sonatas, sending, however, only the themes for her perusal. On examing these themes, Marianne said she did not know them as Mozart's. However, she also said that she might recognize the sonatas if she were to see the complete scores. In 1804 Breitkopf und Haertel published the dubious sonatas as part of Mozart's *"Oeuvres."*

Basing his argument on stylistic analysis, Gustav Gaernter attempted to show that the sonatas were composed by Mozart in an article published in the Mozart-Jarhbuch 1958. This analysis was succeeded by that of Friedrich Neumann in the Mozart-Jarhbuch 1965-66, which attempted to prove the pieces were not by Mozart. Finally, the question was taken up by Wolfgang Plath in the Mozart-Jahrbuch 1968-70. Plath's research revealed the discovery of the long believed lost manuscripts. The musical script was not Mozart's nor was it that of any of his known copyists. However, the autography is clearly that of the composer since not only the original music but all subsequent additions and corrections are by the same hand. At the time of Plath's paper the identity of the composer was unknown, however, Plath expressed some certainty that the composer would be determined in future research. Though Plath's work points away from Mozart as the composer, the question will not be unequivocally settled until the true composer is known.

The sonatas KV 301 in G major and KV 303 in C major were composed at Mannheim in late 1777 and early 1778. The set of six from which these two are taken have been nicknamed the *Mannheimer Violinsonaten.* These sonatas are dedicated to the wife of the Palatinate, Maria Elisabeth, consort of Carl Theodor. The Mannheim-Paris tour was the first Mozart made without his father, though his mother accompanied him. Mozart had been unhappy in Salzburg and had asked the Archbishop Hieronymus Colloredo to release him from employment there. He was hoping to find a position as Kapellmeister while on the tour. His offer to the elector in Munich was declined. Mozart reached Mannheim on 30 October 1777. There he became involved with the family of Fridolin Weber and soon fell in love with one of Weber's daughters, Aloysia (his future wife Konstanze was her younger sister). Leopold was angered when he learned of Mozart's association with the Webers.

Mozart scholar K. Marguerre suggests that Mozart determined KV 301-306 had to be in a set of six sonatas because this was the custom when music was dedicated to a distinguished lady. That five of the six sonatas are in two movements would appear to be for the same reason. After Johann Christian Bach, two movement sonatas were characteristic at the Mannheim court. Yet despite these conventions and the designation "Avec Accompagnement D'un Violon," Mozart composed true duo sonatas with these works. All will hear the contrast between the violin parts of KV 301 and 303 and that of KV 60. The wonderful tradition of violin and piano music that would be continued in the sonatas of Beethoven and Brahms begins with the *Mannheimer Violinsonaten.* Mozart thus opened this new chapter in musical history.

Dr. John Reible

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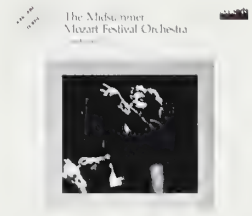

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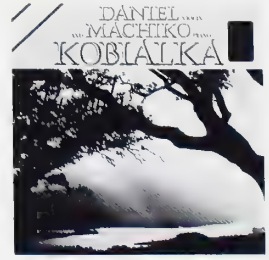

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Mozart: Aria: "Parto, parto ma tu ben mio" Leslie Richards, Mezzo-Soprano

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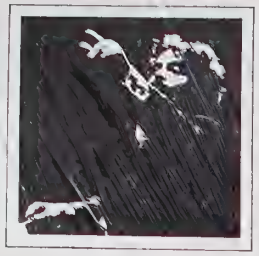

The Midsummer Mozart Festival Orchestra
Conducted by George Cleve

sonicarts laboratory series 22

LIVE! IN CONCERT

VOLUME #1

Side 1:

Concerto in A for Clarinet, K. 622
Mark Brandenburg, Clarinet
Allegro
Adagio

Side 2:

Concerto in A for Clarinet, K. 622
(conclusion)
Rondo. Allegro
Overture to "The Magic Flute," K. 620
Aria: "Parto, parto, ma tu ben mio," from
La Clemenza di Tito, K. 621
Leslie Richards, Mezzo-Soprano

Oh, for a time-machine to reach back into the mid-1700's, lock-in on Wolfgang Amadeus Mozart, and whisk him here to our side as we listen to this album! And then, after his eyes have stopped blinking in disbelief at the loud-speakers, we'd set him a plate of good food, tell him a few stories about what's happened since his untimely death, and then take him (in our modest, middle-priced car) to a concert by the Midsummer Mozart Festival Orchestra. It would be a thrill beyond imagining to show him how much the people of this day love and respect his music, and how big is our appetite for it after almost two centuries!

Of course, depending on your persuasion, you may believe that Mozart wouldn't be a bit surprised, since he's been sitting in the Heavenly Music Room all this time, tuning in on the thousands upon thousands of performances of his compositions that have been rehearsed and presented in virtually every part of the world. I prefer, though, the scenario in which he's utterly amazed.

And after the concert, maybe we'd all pop off to a friendly place, complete with a good pool table, and make sure that our guest of honor sits next to George Cleve. Their conversation would surely be pure gold!

Since the Midsummer Mozart Festival Orchestra played its first concerts, in 1975, their reputation has grown dramatically. From that first series, it was clear that something special and exceptional was happening. Wendell Rider and Robert Hubbard, respectively the principal horn and oboe of the San Jose Symphony, joined with other gifted musicians to revel in the indescribable pleasures of playing Mozart's wonderfully satisfying and exciting music. With George Cleve as their conductor, they presented concerts that still resound in the spirits of their audiences. I have no doubt that Mozart would be overwhelmed with joy to hear how well they play the symphonies, concerti, divertimenti, arias, etc., which we treasure as one of the finest monuments in the history of human expression.

It's nearly impossible to believe, considering the popularity of Mozart's music nowadays, that it was once considered "worthless dribble," and that he died a pauper, and that his final resting place is unknown but to God. How *could* such an obvious genius and master not be lionized and celebrated by everyone who could hear and appreciate? How could "Der Spielmann Gottes," "God's own Musician," ever have been regarded with anything other than awed admiration?

Maybe the answer is that the people of Mozart's time didn't have radio, television, records, and the other gadgets that have made a present-day composer's work instantly available to the entire world. It may simply have taken a longer time than we're used to spending for the importance of the great master's creative ouput to be recognized. Remember that more people, thousands of times more people, hear the music of Mozart, every hour of the day, than heard it during his entire lifetime!

Those people of Mozart's time who did see and hear his efforts must have had some interesting stories to tell. At the beginning of his public career, they saw a handsome and mercurial child of six who could already perform with notable skill on several instruments, the harpsichord, organ, violin, and others. That was in 1762, and Wolfgang's father, Leopold, was doing everything he could to exploit the remarkable gifts of his son. At six, the boy had already been studying and playing for two years, and his musical abilities were attracting attention from many sources. The Empress Maria Theresia was so impressed with the boy's talents that she made him her protege, and she made arrangements for him to appear before many of the courts of France, England, and Austria. In England, Wolfgang composed his first symphony, richly inspired by the experience of hearing works by Johann Christian Bach, the youngest son of the legendary Johann Sebastian.

As Mozart's reputation became more and more widespread, he found himself the object of near adulation, and he was sought after for soirees and parties. There's a story, possibly apocryphal, that he proposed marriage to Marie-Antoinette at seven years of age, only to be turned down. By the way, she was seven years old, too. Word of the youthful prodigy spread to virtually every court and noble house, and he lived a childhood of constant daz zlement. He was even presented before the Pope, during a tour in Italy, and knelt to receive a decoration.

Mozart's first opera, "Mitradite, re di Ponto," was premiered when he was only fourteen, and the composer conducted the performance. The Archbishop of Salzburg appointed him Concertmaster of the palace orchestra in 1771. By now, his facility at composing was enormous, and he created an amazing array of works in a short space of time. Unfortunately, the Archbishop was scarcely the patron the young man hoped for, and Mozart soon found his post more a burden than a pleasure. He went through a long struggle to free himself from his responsibilities, in which he felt himself being treated like a common servant, rather than an artist of important stature. The tension grew until Mozart was going out of his way to upset and insult the Archbishop, possibly hoping to be discharged. If that was his goal, he finally reached it. At the last, he was unceremoniously ejected from the palace, unemployed but happy.

There followed a period of mixed blessings. The Emperor of Austria, Joseph II, gave Mozart a position at court, and commissioned the creation of an opera. The happy outcome of that project was the premiere, in 1782, of "The Abduction From The Seraglio." Although the opera was well-received, the composer had to wait for another three years for another commission, and he fretted tremendously during that galling time. His marriage brought him little peace, since his bride lacked any appreciation for his music. He was constantly strapped for money, and even teetered on the brink of bankruptcy.

There was a break in the clouds when Joseph II broke the silence and commissioned another opera. Mozart was unhappy with the librettist with whom he must work. Lorenzo da Ponte was a notorious hell-raiser, and his temperament made him a very difficult collaborator. But the project went ahead, mostly because Mozart desperately needed the money it would bring. Thus was born "Le Nozze di Figaro." The libretto was heavily edited and "corrected" before the first performance, in 1786, but the response of the audience to the premiere was warm and rewarding. Despite all the difficulties, "Figaro" was a hit! But, alas, the audiences of that day were *only* interested in hits, and after a brief period, the new opera was ignored in favor of even newer works by other composers.

Mozart went to Prague, and enjoyed a flurry of acclaim, composing still more pieces with his amazing skill. His output, in those years, was astonishing! In Prague, and later, after he returned to Vienna as Court Composer to the Emperor, succeeding the late Christoph Willibald Gluck, he produced some of his finest efforts, including the "Linz" and "Jupiter" symphonies, as well as "Eine Kleine Nachtmusik." His income, during this frenetic period, was so small that he barely managed to survive

During Mozart's last years, while he also composed such works as "The Magic Flute," he also assembled the elements of hi Requiem. Exhausted, discouraged, and near to fainting, he gave instructions to a student, Sussmayr, as to the completion of the Requiem. On the 11th of December, 1791, Mozart's wife summoned the Archbishop to give her husband last rites. But the cleric refused the grace, claiming that the dying man was a "free thinker," and not worthy of the unction.

A torrent of rain fell on the small funeral procession that night. The few remaining friends who began the sorry journey dropped away. One of the richest spirits in the history of the world was given a pauper's grave, and no mourner stood by to wish him rest. No stone marked the place of burial of God's own Musician, Wolfgang Amadeus Mozart.

Over a period of some ten years, I've heard dozens of concerts conducted by George Cleve, and his musicianship and taste have never failed to inspire my awe and admiration. One aspect of his conducting which stands out is his uncanny ability to clarify the inner voices of the orchestra. That ability is nowhere better demonstrated than in his work with the Midsummer Mozart Festival Orchestra. Add to that his vigorous and driving tempi, and you hear Mozart's music full of the youthful energy and driving spirit of the man himself. Cleve is fond of quoting one of his teachers: "Mozart *isn't* charming!" Well, there *is* charm to his reading of this great music, but he certainly doesn't spend his time striving for the thin and tinkley sounds that some people think of as "charming." His Mozart has muscles, bold and adventurous ideas, and it *moves!*

Speaking about recording this album, Leo de Gar Kulka says: "A kind of magic seemed to happen during the Clarinet Concerto. Mark's playing began to strike sparks, especially in the second movement. When I saw tears in George's eyes, and realized that my own eyes were wet, I had to shake my head. It was a superb moment!"

I've known and worked with Leo Kulka for many years and my respect for his skills as a recordist and mixer has grown and grown. He's that rare sort of engineer who's also truly an appreciator of live performance, and who resists the temptation to fuss with the faders and equalizer-controls in order to produce a product that only a mechanic could love. Leo's love of Mozart's music is at least as large as his gifts at the recording console, and that's an important reason for the singular brilliance of this album

It may be of special interest, by the way, that the three pieces presented here are listed under three consecutive Kochel numbers: 620, 621, and 622.

by Scott Beach

Credits:

A LEO de GAR KULKA PRODUCTION
Technical Assistant . . . . . Ken Lee
Production Coordinator . . . . . Lisa Boyll
Recording Crew Assistants . . . . . Cheryl Crouse, Jorge Fonseca, Willie Thompson
Cover Design EPOP Productions, Dan Buck, Designer

SONIC ARTS CORPORATION
605 HARRISON ST.
SAN FRANCISCO, CA 94105

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Oh Du schöner Rosengarten

"Deutscher Jugendchor"
San Francisco

Oh Du schöner Rosengarten

"Deutscher Jugendchor" San Francisco

Wo man singt, da lass' Dich ruhig nieder
Denn boese Menschen haben keine Lieder

. . . und keine Gesangsart ist wohl erfrischender auf das Gemuet, als der Klang von hellen Kinderstimmen; Ob nun ihre Stimmen unsere schoene Natur und Heimat preisen, oder sich zu Ehren unseres Herr-Gottes erheben, wirken sie immer gleich! Bezaubernd!

Alle hatten einen Spass diese Platte aufzunehmen, und die reine Freude des Lebens und der Jugend spiegelt sich Wahrheitsgemaess in der Aufnahme. Die Lieder und Kinderstimmen erinnern Liebevoll an die alte Heimat, als wir auch noch viel juenger waren. . . . . .

Leo de Gar Kulka

ZUR FEIER des Deutschen Tages in San Francisco im Oktober 1974, gründete Gottfried Fritzl in wenigen Tagen einen Kinderchor bestehend aus einer kleinen Gruppe von Kindern, aus der Deutschen Schule in San Francisco, unter denen auch seine eigenen vier Kinder waren.

Gottfried Fritzl komponierte ein Begrüssungslied zu Ehren dieses Tages, welches nun jedes Jahr zur "Deutschen Tagfeier" gesungen wird.

Mittlerweile wurde aus den provisorischen Kinderchor, der Deutsche Jugendchor SF, mit Sängern im Alter von 8 bis 18 Jahren. Die jungen Sänger sind meisstens deutscher Abstammung und haben Ihre Sprachkenntnisse vorwiegend in der Deutschen Schule, S.F. erworben.

Der nun sehr begehrte Deutsche Jugendchor singt zu vielen Feierlichen Anlässen, wie unter anderen auch die Eröffnung des einwöchigen 'Festes des Lichts' (Festival of Lights), der Internationalen Russischen Versammlung (International Russian Convention) und der Internationalen Kunstausstellung in San Francisco. Das umfangreiche Repertoire, das auch Lieder im englischen Text oder amerikanische Lieder einschliesst, besteht vielfach aus den schönsten alten deutschen Volksliedern, meistens arrangiert vom Dirigenten, wie auch von ihm komponierte Melodien zu schönen Versen unserer alten Meister der Dichtkunst. Gottfried Fritzl, der ausserdem noch andere Chöre dirigiert, liebt das Lied und den Gesang mit besonderer Hingabe ! Mit Gefühl und Einfühlung werden Texte und Melodien studiert. Der öfter bemerkbare, leichte Akzent gibt den Vortrag eine besondere Note.

Dieser gut trainierte Chor kann auch im Notfall in kleineren Gruppen auftreten. Bei einer Deutschlandreise im Jahre 1975 hat ein Teil des Chores viel Anklang gefunden. 1976 wurde der Jugendchor in verschiedenen Rundfunkstellen im deutschen Sprachraum übertragen. Zu Weihnachten 1977 wurde die erste Schallplatte gemacht.

Die Gattin des Dirigenten, Edith Fritzl, ist die ständige Klavier—Begleiterin des Chores und wirkt auch auf dieser Schallplatte mit.

Besonderen Dank der Deutschen Schule von San Francisco, für Ihren finanziellen Beistand und Hilfe bei der Produktion dieser Schallplatte !

In October 1974, for the celebration of 'German Day' in San Francisco, Gottfried Fritzl founded a children's choir, which consisted of a small group of children including his own four, from the German Language School of San Francisco . . . . This early original choir developed into, what is now known as the "Deutsche Jugendchor, San Francisco." It consists of singers between the ages of 8 to 18. These young singers are mostly of german background and have acquired their fluency of the german language predominently through their attendance of the German School of San Francisco.

Now the 'Deutsche Jugendchor' is in great demand and has performed at many celebrated occasions. For example, they have performed at the opening of the week-long Festival of Lights, the International Russian Convention, and the International Arts Exhibition recently held in San Francisco. The Choir's extensive repertoire consists not only of the well-known and beautiful old german folk songs, but also includes american folksongs, performed in the english language. The slight accent of the choir in both languages, gives the performance a very special and unique character.

In 1975, while on a trip to Germany, some members of the choir performed in many localities to enthusiastic audiences. In 1976, a performance of the Jugendchor was broadcast over german language radio stations in many countries. They recorded their first Record Album during the Christmas Season of 1077.

Most of the songs performed by the Deutsche Jugendchor have been transcribed and arranged for choir by Gottfried Fritzl. Thanks to his great interest and dedication to the artform of the song, he has composed melodies to many poems written by the Great Poets of german literature. To honor 'German Day of 1974', Herr Fritzl composed a 'Welcome' song, which has been adapted as the traditional welcome song every year since. Due to his great love for the choral art form, Gottfried Fritzl is active in many other groups. The sensitive interpretation of lyrics and melodies, demonstrate his love and understanding of this art form.

Edith Fritzl, the wife of the Director, is the permanent piano-accompanist of the choir, and also performs on this recording.

Our special Thanks go the German School of San Francisco for their moral and financial support, which made this recording possible!

INHALT SEITE 1.

Content Side 1.:

1 FROH IN DEN TAG HINEIN ..... Erhard Raubach
(Wanderlied) Bearbeitet: Gottfried Fritzl
Trompete: Dr. Leon J. Whitsell

2 HEIDEN RÖSLEIN ..... Goethe/Werner
(Volkslied) *Bearbeitet: Gottfried Fritzl

3 IM SCHÖNSTEN WIESENGRUNDE ..... *Bearbeitet: Gottfried Fritzl
(Volksweise) Trompete: Dr. Leon J. Whitsell
Gitarret Armando Rosides

4 DAS MAIENDÖCKCHEN ..... Walter Klefisch
(Maienlied) Bearbeitet: Gottfried Fritzl

5 DER GLOCKENJODLER ..... Bearbeitet & Satz: Gottfried Fritzl
(Nach mündlicher Überlieferung aus Steiermark / Österreich)

6 ÜBER ALLEN GIPFELN IST RUH' ..... *Komponiert Gottfried Fritzl
(Goethe)

7 HERR, BLEIBE BEI UNS ..... (Evangelium nach Lukas)
(Kanon, Drei-Stimmig) Weise: Albert Thate

8 ABENDSTILLE ÜBERALL ..... Weise: Thomas Laub
(Kanon, Drei-Stimmig) Bearbeitet: Gottfield Fritzl

9 OH, DU SCHÖNER ROSENGARTEN ..... Georg Götsch
(Volkslied aus Lothringen) Bearbeitet: Gottlieb Fritzl

SEITE 2.

1 DIE GÜLDNE SONNE ..... Weise: Geo Ebeling
(Religiös) *Bearbeitet und Satz: Gottfried Fritzl

2 DANKET DEM HERRN ..... Mündlich überliefert
(Kanon, Vier Stimmig)

3 WIEGENLIED ..... Satz: Erhard Raubach
(Volksweise) *Bearbeitet: Gottfried Fritzl

4 MUTTER, ICH BIN DIR SO GUT ..... Melodie: Georg Enders
*Bearbeitet, Worte und Satz: Gottfried Fritzl

5 HE, HO, SPANN DEN WAGEN AN ..... Volkslied aus England
(Kanon, Drie-Stimmig)

6 "EDELWEISS" ..... from 'The Sound of Music' ASCAP

7 O, DU STILLE ZEIT ..... Bresgen
(Volksweise) *Bearbeitet & Satz: Gottfried Fritzl

8 "THE SOUND OF MUSIC" ..... from 'The Sound of Music' ASCAP

*Published by Guard Music Publishing, BMI.

THE SINGERS

Direktor:
GOTTFRIED FRITZL

First Voices:

1 Cosima Fritzl
2 Gottfried Noel Fritzl
3 Vilja Fritzl
4 Gabriele Zieschang
5 Helen Holder
6 Wendy Holder
7 Serina Reisel
8 Petra Stottmeister
9 Christine Schober
10 Karen Cervarich
11 Elke Gabler
12 Marcus Beisel
13 Lillian Duran
14 Andrea Kraus
15 Erika Pfau
16 Collen O'Brien
17 Bettina Weese
18 Christina Bock
19 Susanne Bock
20 Stefanie Becker

Second Voices:

1 Monika Zieschang
2 Loretta Huther
3 Lisa Huther
4 Gabriele Beisel
5 Bettina Eipper

Third Voices:

1 Heidi Fritzl
2 Rosemary Duran

CREDITS:

Front Cover Design . HORST KAMPSCHULTE
Environmental Planning and Design Studio

Chor Direktor: ..... Gottfried Fritzl
Klavier ..... Edith E. Fritzl
Tonstudio ..... Sonic Arts Corp.
San Francisco, Calif.

Tonmeister ..... Leo de Gar Kulka
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Repertoire Records B/1203

Let the sun shine in

Old Saint Mary's
Paulist Choir
San Francisco,
California

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Let the Sun Shine In

Old Saint Mary's Paulist Choir, San Francisco, California
Robert Emmett Moonan, Director/Organist

SIDE 1.

1. LET THE SUN SHINE IN 2:32
(R.E.Moonan. deGar Music, ASCAP)

2. LORD HAVE MERCY
GLORY TO GOD IN THE HIGHEST 5:15
(from the MASS of the MAGI. Moonan. †)
(PHYLLIS READING, Soprano)

3. PRAYER TO OUR LADY 3:45
(SWEENY-A.S.C.A.P. composer)
TERRY BROWN, Tenor

4. HOLY,HOLY,HOLY. 1:17
(from the Festival Mass: Moonan †)
MARILYN VICAS, soprano)

5. LAMB OF GOD 2:55
(From the MASS of St.PETER.: Moonan †)
(GERI McCARTHY, soprano)

6. GLORY TO GOD IN THE HIGHEST 2:55
(From the MASS of OUR LADY. Moonan †)

SIDE 2.

1. ORGAN SORTIE 1:36
(Robert Emmett Moonan, Organist)

2. COME, LET US SING JOYFULLY TO THE LORD
(Robert E. Moonan. deGar Music, ASCAP) 2:08

3. THE WIND IN THE WILLOWS. 4:30
(Bread & Fishes: BELL.)
(STAN NOONAN. baritone)

4. HOLY,HOLY,HOLY. 1:25
(From the MASS OF GLORY TO GOD. Moonan †)
JOE GRADISHAR, tenor)

5. THE IMPOSSIBLE DREAM 3:20
(From MAN of La MANCHA; Darion–Leigh)*
(WAYNE KUHAUPT,baritone)

6. SHALOM 2:12
*(From MILK AND HONEY: J. Herman**)*

7. LAMB OF GOD 3:06
(From: MASS of OUR LADY. Moonan†)
(WILLIAM PISENTI, baritone; MURIEL HADDEN, soprano)

8. GLORY TO GOD IN THE HIGHEST 3:15
(From the MASS of ST.PETER. Moonan†)

† composer: Robert Emmett Moonan. Publ: deGar Music, ASCAP.

**Vogue Music Corp.,ASCAP*
*** Sam Fox Publ.ASCAP*

OLD ST. MARY's CHOIR, under the Direction of Robert Emmett Moonan, presents its fourth album titled " LET THE SUN SHINE IN !" in response to many requests from their friends. Mr. Moonan has composed and arranged most of the Choir's repertoire since the change in the Roman Liturgy from Latin to English, including twenty-one Masses and numerous contemporary styled rhythm songs in keeping with the brightness and warmth of the New Ecclesiastical Format.
The Choir is eagerly looking forward to its European Tour!

Pastor: Thomas J. Connellan
of the Paulist Fathers – Old St. Mary's Church
San Francisco, Calif.

REPERTOIRE RECORDS
665 Harrison Street
San Francisco, Calif. 94107

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SOPRANOS

Donna Boyd
Trudy Gorak
Estrella Kekoa
Jean McCabe
Margaret Orme
Gilda Rosales
Rosemary Dummer
Muriel Hadden
Rita LeBlanc
Geri McCarthy
Phyllis Reading
Marilyn Vicas

ALTOS

Millie Bronson
Kathy Kocharhook
Trudy Valente
Claire Diepenbrock
Francesca Leo
Marie Volano

TENORS

Terry Brown
Gilbert Engelman
Hal Harrington
John Lochert
Oreste diMuro
Joe Gradishar
Dave Kocharhook
Tom Lynch

BARITONES

Dan Cabral
Wayne Kuhaupt
Paul Perry
Bill Reading
Steve Crandell
Stan Noonan
William Pisenti
Helmut Richter
James Shields

ROBERT EMMETT MOONAN

Mr. Moonan accepted the position of organist and choirmaster at Old St. Mary's Church in San Francisco in September 1950. His early musical training began in his home town — Ely, Minnesota. He continued studies at MacPhail School of Music in Minneapolis. After a tour of duty in the Navy where he accompanied and worked with the famous Commander Eddy Peabody of banjo fame, and played for Lily Pons and other artists of the Metropolitan Opera on the Navy programs, he returned to musical studies at Juilliard and Pius X School of Liturgical Music in New York City.

A tour with the Del Courtney Orchestra led him to San Francisco where he was invited to be the Director of Music at Old St. Mary's.

During his career in San Francisco as a pianist and organist, he has played for a number of well-known performers such as Bing and Kathryn Crosby, Dinah Shore, Mike Douglas and Rosalind Russell. He has performed as a pianist at most of the leading hotels in San Francisco and is currently at the Mark Hopkins where many of his friends come to sing with him . . . including "Mr. San Francisco" himself . . . Cyril Magnin!

OLD ST. MARY'S PIPE ORGAN

Built in Germany in 1969-70 by the Laukhuff Organ Builders, this magnificent pipe organ . . . one of the finest in the United States . . . was designed by Msgr. Hayburn, Swain & Kates, and Robert Moonan. It has a Four Manual and Pedal Draw-Knob Console, 82 Stops (with 8 Mixtures), 5,595 pipes in six Divisions, plus a Three Manual console for the Gallery Organ from which the Main Organ may be played. The Organ was installed in 1972 by Peiter Visser. Some of the world's finest organists have given recitals at Old St. Mary's on this superb instrument.

THE MASS OF ST. PETER (Moonan)

After visiting Rome in 1974, Mr. Moonan was so inspired by the soaring arches, the magnificent mosaics and the awesome expanse of St. Peter's, that he felt he must compose a Mass in Honor of St. Peter. The spiritual uplift received from the grace and beauty of this great structure gave an exhilarating feeling of enduring belief in the strength of God's grace in Man. It was his dream that he might one day bring his choir to Rome to see and possibly to sing in this superb edifice.

COME LET US SING JOYFULLY TO THE LORD.
(Moonan)

This song was composed and dedicated to Bing Crosby for whom Mr. Moonan played on many occasions. It is written in three-quarter time with just the slightest suggestion of a "rock-waltz" rhythm . . . in keeping with the "today" sound!

LET THE SUN SHINE IN. (Moonan)

This lilting song has been so well received by the congregations at Old St. Mary's that it was more or less the inspiration for this album. The music has a lightness and brightness that makes it almost a "toe-tapper". It implies that a sunny smile can do wonders for removing the "weighted worries of the world"!

THE MASS OF THE MAGI. (Moonan)

"We have seen his star in the East and have come with gifts to worship the Lord" — This phrase gave visions of the Wise Men, travelling on camels with their entourages to visit and have proof of the new infant Ruler of the World. The slow rhythmic lope of the camels is implied in the opening bars, and the tinkling sound of the finger cymbals set the tempo for the modal tonality and the use of open fourths and fifths in this unusual Christmas Mass.

PRAYER TO OUR LADY. (Sweeny)

This supplication to the "Queen of Heaven" is beautifully sung by lyric tenor, Terry Brown. Jack Sweeny's spiritual text and ethereal musical setting of this searching quest for intercession through the Mother of God is most striking in its use of tonal harmonic dissonances leading to a quiet major chord at its final cadence.

THE WIND IN THE WILLOWS.
(Birds & Fishes — Bell)

The timbre and quality of Stan Noonan's voice, combined with his artistic and religious sensitivity, makes "The Wind In the Willows" a very moving and tender moment for reflection on the most simple of events . . . a casual meeting with strangers while walking down a country lane . . .

THE IMPOSSIBLE DREAM.
(Man of La Mancha — Darion-Leigh)

The first time Old St. Mary's sang this beautiful song from "The Man of La Mancha" was at the request of a Paulist Father who was celebrating his 25th Anniversary as a priest. Needless to say, there were those who thought the music most inappropriate for the Liturgy. But also, there were others who thought it most fitting. We present it on this album in answer to many requests.

SHALOM. (Milk & Honey — Jerry Herman)

This hauntingly beautiful composition on the endearing Hebrew expression, "Shalom" . . . meaning "hello" or "goodbye" or "peace be with you" is from Jerry Herman's Broadway musical, *Milk and Honey*. It is a great favorite with congregations at Old St. Mary's.

ROBERT EMMETT MOONAN, Organist–Choirmaster
PAT BURSCH MACK . . . . . Electric Piano
JACK SWEENY . . . . . Technical Editor

Recording Engineer . . . . . .LEO de GAR KULKA
Recorded at: . . . . . OLD St. MARY's CHURCH.
in the City of SAN FRANCISCO, Calif.
September 1978
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RR Stereo/ B /J 203

SPARROW
We're In This Together
54
VB 4009

VB 4000

Side Two

Ed Garmin Co

Arrangement by Carole S. Allen, Mark Blackwood and M. Sparrow Holt

Vocals • Carole Allen, Sparrow Holt and Lady Hearne

Walk In The Way

Words by M. Sparrow Holt
Music by M. Sparrow Holt

Lead Vocal • Sparrow Holt
[illegible]
OBX Synthesizer • Ed DeGarmo
Drums and Percussion • Chad Cromwell
Bass • Dave Smith
Electric Guitar • Greg Reding

The One For Me

Words by M. Sparrow Holt
Music by M. Sparrow Holt

[illegible]
Acoustic Piano and Rhodes • Lester Snell
Drums • Chad Cromwell
Bass • Dave Smith
Electric Guitar • Mike Toles
Saxophone • Andrew Love
[illegible]

Hole In Your Heart

Words by Carole S. Allen
Music by Carole S. Allen

Lead Vocal • Carole Allen
Acoustic (6 and 12 String) Guitars, OBX Synthesizer and Bass • Joe Hardy
Percussion • John Hampton and Chad Cromwell

(Love Enough To) Turn Your Heart Around

Words by M. Sparrow Holt
Music by Debbie Cox, Joe Hardy and Sparrow Holt

Lead Vocal • Sparrow Holt
Acoustic Piano • Gary Prim
Drums and Percussion • John Hampton
Bass • Mike Brignardello
Electric Guitars • Joe Hardy
Acoustic Guitar • Phil Black
[illegible]

Side Two

Credit Where Credit Is Due

Words by M. Sparrow Holt
Music by M. Sparrow Holt

Lead Vocal • Sparrow Holt
Acoustic Piano and Rhodes • [illegible]
Drums and Percussion • Chad Cromwell
Bass • Dave Smith
Acoustic (12 String) Guitar • Greg Reding
Electric Guitar • Tony Pilcher
Saxophone • Andrew Love
Background Vocals • Greg Reding and Jimi Jamison

Long Distance Runner

Words by M. Sparrow Holt and Carole S. Allen
Music by M. Sparrow Holt

Lead Vocal • Sparrow Holt
Acoustic Piano • Alan Steinberger
Drums • Chad Cromwell
Bass • Mike Brignardello
Electric Guitars • Tony Pilcher and Greg Reding
Horns • (Memphis Horns) Trumpet—Ben Cauley, Trombone—Jack Hale and Saxophone—Andrew Love
Background Vocals • (The Hi Bearers) Jack Holder, Debbie Cathey and Jimi Jamison

Show Me Your Ways

Words by M. Sparrow Holt
Music by M. Sparrow Holt

Lead Vocal • Sparrow Holt
Rhodes • Tony Brown
Drums and Percussion • Chad Cromwell
Bass • Dave Smith
Electric Guitars • Tony Pilcher and Greg Reding
OBX Synthesizer • Ed DeGarmo
Background Vocals • Greg Reding, Jimi Jamison, Sparrow Holt and Andrea Blackwood

We're In This Together

Words by M. Sparrow Holt
Music by John Hampton and Mark Blackwood and M. Sparrow Holt

Lead Vocal • Sparrow Holt
Drums • John Hampton
Acoustic and Electric Guitars and Bass • Joe Hardy
Electric Guitar • Jack Holder
Background Vocals • John Hampton and Jimi Jamison

[illegible] Songs From The Box, BMI
[illegible] Used by permission.

"THE ONE FOR ME" is for my wife Sandra, from my heart to hers. Thanks for loving and caring for me—and for feeding B. Wood and me at a moment's notice.

Produced by
Mark Blackwood

Recorded by
John Hampton, Ed DeGarmo and Terry Nelson

Mixed by
Terry Nelson and Mark Blackwood

Second Engineer
Paul Dugre

Recorded and Mixed at
Ardent Studios, Memphis
Santa Barbara Sound Studios, Santa Barbara, CA

Mastered by
Mike Reese

Mastered at
Mastering Lab, Hollywood

String Arrangement by
John Darnall and Lester Snell

Art Direction and Cover Design
Jerry Gout

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Shekinah Ministries, Inc. • Memphis

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SAN FRANCISCO'S

BILL SACHE

and Orchestra at the

St. Francis Hotel

Rupert Records

SAN FRANCISCO'S

BILL SACHE

and Orchestra

at the

St. Francis Hotel

SIDE 1

1.	THAT'S A PLENTY (R. Gilbert—L. Pollack)	2:06
2.	LIVE FOR LIFE (N. Gimbel—F. Lai)	3:22
3.	ES TO ES CHA CHA (Traditional)	2:14)
4.	THAT OLD FELLING (Brown—Fain)	2:52
	MEDLEY –	
5. a.	HELLO DOLLY (Jerry Herman)	2:41
b.	MAME (Jerry Herman)	
c.	CABARET (F. Ebb/J. Kander)	

SIDE 2

1.	I LEFT MY HEART IN SAN FRANCISCO (G.Cork-D.Cross)	2:54
2.	I FEEL GOOD (James Brown)	3:33
3.	WAVE (A.C. Jobim)	3:16
4.	PROUD MARY (John Fogarty)	4:12

In San Francisco nothing matches the St. Francis Hotel for a place to hear good dance music. For many years all the famous orchestras — Tommy and Jimmy Dorsey, Lawrence Welk, Freddy Martin, (to name a few) — regularly appeared in the famous Mural Room. Today, the place to go is the Penthouse where Bill Sache and his Orchestra carries on this this grand musical tradition.

In this album Bill presents an excellent collection of some of his most requested special arrangements. Side 1 begins with the lively **THAT'S A PLENTY** a perennial dixieland classic. The bright ensemble sections are punctuated nicely by outstanding clarinet and trombone solos leading to an upbeat drum section in the ending.

That's A Plenty is followed by a beautiful rendition of the popular **LIVE FOR LIFE** by Francis Lai (composer of A Man and A Woman). This arrangement features a delicate conversation between the trumpet and the flute. The tinkling sounds of the celeste establish the mood and provide lust interludes throughout. This particular song demonstrates Bill's lyrical trumpet style in a muted setting.

ES TU ES CHA CHA is a perfect showcase for Bill's Latin trumpet style. In many sections his playing is reminiscent of the great Rafael Mendez technique. The tempo is moderate-perfect for those aficionados of this popular Dance.

From a hot Latin number, Bill moves directly to **THAT OLD FEELING** — a nostalgic old smoothie. This arrangement starts with a lovely free style guitar introduction followed by a subtle musical conversation between the trumpet and the saxophone. The organ, vibraphone and piano blend nicely in the background. Here Bill's trumpet playing emphasizes a tasteful combination of his own ideas plus the best of Harry James and Bobby Hackett.

Side 1 ends with a bright medley of three of the most popular Broadway hits of recent years — **"HELLO DOLLY," "MAME,"** and **"CABARET"** in a New Orleans-style musical setting. This well-paced arrangement keeps the listeners interest with a variety of instrumental solos featuring, in addition to Bill's excellent Dixie trumpet, clarinet, trombone, banjo, piano and vibrophone sections.

Side 2 features four outstanding big band arrangements, starting off with an original presentation of **I LEFT MY HEART IN SAN FRANCISCO.** The introduction, interludes and ending, demonstrate Bill's fluid cadenza style. The celeste sounds, offer a light contrast to the lush sonorities of the full orchestra.

In contrast to the lyrical trumpet solo on I LEFT MY HEART IN SAN FRANCISCO, the band grooves into an outstanding arrangement of James Brown's hit, **I FEEL GOOD.** Here, Bill switches to flugel horn for its funkier rock sound. The big band rock sound presents an interesting variation from the typical smaller group approach.

Antonio Carlos Jobim's **WAVE** begins with an interesting rhythmic pattern of cabasa, conga, bongo drums and shaker sounds, leading up to a dramatic full range trumpet solo. In this bossa nova, the orchestra really starts cooking in the latin-jazz vein during the montuno section.

What is the most requested popular rock hit today? **PROUD MARY** — of course. As a swinging finale to this album, the band digs in and takes off with this classic, while laying down an infectious dance beat. This new arrangement adds a completely fresh musical touch to the Credence Clearwater version. And, afterall, isn't that what it's all about?

Produced and Directed by BILL SACHE / Photos by ROMAINE STUDIO

Terry Bremkamp

Solo Classical Guitar

Works of Llobet, Sor and Carcassi

Side I

La Nit de Nadal *(El Decembre Congelat)*	(Llobet)	1:48
The Night of Christmas *(The December Freeze)*		
Minuet in D	(Sor)	2:34
Variations on a Theme of Mozart	(Sor)	10:01
Etude No. 25 Allegro Brilliante	(Carcassi)	2:22
La Filla del Marxant *(The Daughter of The Merchant)*	(Llobet)	3:17

Side II

El Testament d' Amelia *(The Testament of The Queen)*	(Llobet)	2:04
Cancó del Lladre *(Song of The Thief)*	(Llobet)	2:12
La Filadora *(The Weaver)*	(Llobet)	1:51
Lo Fill del Rei *(The Son of The King)*	(Llobet)	1:55
Lo Rossignol *(The Nightingale)*	(Llobet)	1:20
Plany	(Llobet)	2:43
El Mestre *(The Teacher)*	(Llobet)	3:56
La Hereu Riera	(Llobet)	1:17

The cultural Spanish region of Catalonia, resting on the lip of the Mediterranean, was the home of many great composers.

Miguel Llobet (1878 - 1938), a native Catalonian, epitomized the creative spirit of this northern Spanish area. A star pupil of the legendary Francisco Tárrega, Llobet was a virtuoso of the classical guitar. Through his sensitive arrangements and transcriptions of his people's music, he expanded the boundaries of guitar music throughout the Western Hemisphere. Llobet's genius, integrity, and technical expertise enabled him to give the premier guitar performance at the White House. In Llobet's hands the guitar was, for the first time, slowly gaining recognition as a solo concert instrument.

Guitar aficionados are still benefitting from Llobet's pioneering efforts, as well as from his numerous transcriptions, harmonizations, and compositions. Among these are the ten Catalonian Folk songs featured on this album. In each Llobet's innovative voice-leading techniques and beautiful harmonies blend gracefully; resulting in ten miniature masterpieces.

For several years I have enjoyed the privilege of studying with Maestro Llobet's most important and successful disciple, José Rey de la Torre. Maestro de la Torre was the first world class guitarist to feature Llobet's Catalonian Folk Songs in concert, and so was instrumental in spreading Llobet's influence. Rey de la Torre has offered me invaluable insight into the life and music of his cherished mentor. He is the vital link between the great Spanish romantic guitarists and their followers.

Fernando Sor, (1778 - 1839), another native of Catalonia, is responsible for some of the most lyrical and beautiful guitar compositions of his or any era. His music has not simply endured the test of time; it has grown in popularity among guitarists and other musicians the world over. The "Variations on a Theme of Mozart" is his most celebrated creation.

Matteo Carcassi (1792 - 1853), an Italian composer for the guitar, is perhaps best known for his 25 Progressive and Melodic Etudes. This collection of studies has been used as a vehicle of technique for the greatest of guitar masters including Tárrega, Llobet, and Rey de la Torre. Carcassi Etude No. 25 displays the technical brilliance and vibrancy that typify the work of the great Italian composers.

Recording Engineer: Patrick Roy
Mixing Engineer: Mark Weldon, Sonic Images, Santa Clara, California.
Mastered by: George Horn, Fantasy Studios, Berkeley, California.

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GIORGOS PASPATIS · GIORGO

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eters International

αμαρτια μου κι' αμαρτια σου...

amartia mou kai amartia sou...

ΓΙΩΡΓΟΣ ΠΑΣΠΑΤΗΣ

αμαρτια μου ιι' αμαρτια σου....

STEREO

PLD 5011

ΟΨΙΣ Α SIDE 1

1. **ΑΜΑΡΤΙΑ ΜΟΥ ΚΑΙ ΑΜΑΡΤΙΑ ΣΟΥ**
   Amartia mou kai amartia sou
   My sin ..... Your Sin .....
2. **ΜΗΝ ΑΚΟΥΣ ΟΤΙ ΣΟΥ ΛΕΝΕ**
   Min akous oti sou lene
   Don't hear what they say
3. **ΦΕΓΓΑΡΙ ΣΕ ΠΑΡΑΚΑΛΩ**
   Fegari se parakalo
   Moon I beg of you
4. **ΚΥΠΡΙΩΤΙΣΣΑ**
   Kipriotissa
   The girl from Cypros
5. **ΘΕΣΣΑΛΟΝΙΚΗ ΜΟΥ**
   Thessaloniki mou
   Thessaloniki is my city
6. **ΚΡΗΤΙΚΟΠΟΥΛΑ ΚΟΠΕΛΛΙΑ**
   Kritikopoula kopelia
   A girl from Crete

ΟΨΙΣ Β SIDE 2

1. **ΧΑΡΑΜΙ ΣΟΥ ΧΑΡΑΜΙ ΣΟΥ**
   Harami sou harami sou
   Ungratefoul woman
2. **ΟΛΑ ΕΙΝΑΙ ΜΙΑ ΖΑΡΙΑ**
   Ola ine mia zaria
   It's up to fate
3. **ΣΑΝ ΣΚΙΑ ΜΕ ΚΥΝΗΓΑΣ**
   San skia me kinigas
   You follow me like a shadow
4. **ΚΟΡΗ ΤΟΥ ΨΗΛΟΡΕΙΤΗ**
   Kori tou Psiloriti
   Psiloriti's daughter
5. **ΜΠΑΡΜΠΑ ΣΠΥΡΟ**
   Mparmpa Spyro
   Old man Spyro
6. **ΤΑΘΕΛΕ Η ΜΑΜΑΚΑ ΣΟΥ**
   Tathele i mamaka sou
   In your mother's footsteps

EDITED BY: MILTON PISKOPANIS
SOUND : STUDIO ACTION, ATHENS, GREECE
ENGINEER: JOHN KIOUTZOGLOU
PHOTO BY: KONSTANTIN PIO- ULSKY
CONDUCTED AND ARRANGED BY: NAKIS PETRIDIS
BOUZOUKI BY: CHRIS NICOLOPOULOS,
MAKIS MAVROPOULOS

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Παραγωγή Γιώργος Πασπάτης
MUSIC, LYRICS AND VOCAL: GEORGE PASPATIS

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LATIN MAGIC

Side "A"

FASCINATION — ECSTASY
AMAPOLA — SIETE NOTAS DE AMOR
MARIA ELENA — INDIA
SUAS MAOS — EU NAO EXISTO SEM VOCE
ESPERAME EN EL CIELO — TU ME ACOSTUMBRASTE
SE ALGUEM TELEFONAR — CASTIGO

Side "B"

SIBONEY — DESESPERADAMENTE
AQUELLOS OJOS VERDES — NOCHE DE RONDA
CUANDO TU ME QUIERAS — REGALO DE VIAJE
TILL — LOVE LETTERS
BALADA TRISTE — ONTEM E HOJE
QUIEREME MUCHO — VEREDA TROPICAL

Following the tremendous success of THE ROMANTICOS DE CUBA ORCHESTRA in that hit LP called "CUBA LIBRE", MUSIDISC brings to you once again this magnificent orchestra in a new and thrilling presentation.

The theme rhythm this time is the dreamy and romantic "bolero", and all brass instruments have been excluded, leaving only the strings and rhythm section to render beautiful performances of choice selections.

The 24 numbers chosen by MUSIDISC for this exceptional album, include favorite standards from Brazil, Cuba, Mexico and the United States. Some songs are hauntingly beautiful. Others, lilting and fanciful. Whether listening or dancing, you will be carried away by such rapturous melodies as "Balada Triste", "Love Letters", "Ecstasy", and "Espera-me El Cielo". Others, like "Siboney", "Aquellos Ojos Verdes", and "Quiereme Mucho" will bring back lovely memories of a magical tropical cruise, or the nostalgic beauty of a moonlight stroll by the sea.

All of MUSIDISC's superb technical mastering and discriminating taste have gone into producing this magnificent LP. Therefore, whatever the occasion or the mood, LATIN MAGIC is a record you and your friends will most surely enjoy from beginning to end.

Musidisc recordings are made with the finest and most up-to-date equipment available, and adhere rigidly to the most advanced recording techniques.

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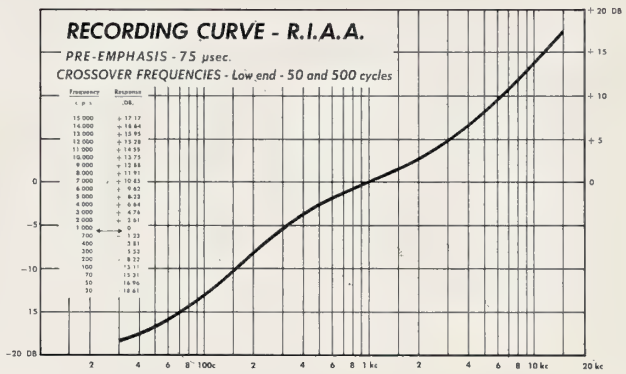

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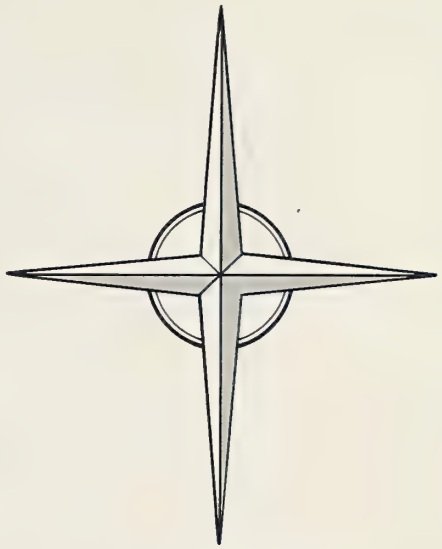

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WE GOT LOVE * THE LEIGHTONS

John and Sharon

STEREO CC10021

WE GOT LOVE

*THE LEIGHTONS

SIDE 1

WHEN IT'S OVER
(JOHN & SHARON LEIGHTON) COSMOGONY MUSIC/KROBAR MUSIC (BMI) 2:19

NEVER ENDING SONG OF LOVE
(DELANCEY, BRAMLETT) BRAMLETT MUSIC (BMI) 2:30

YELLOW BIRD
(ALLEN BERGMAN, NORMAN LUBOFF, MARILYN KEITH) 2:28
FRANK MUSIC CO./WALTON MUSIC CORP. (BMI)

LODI
(JOHN FOGERTY) JONDORA MUSIC (BMI) 2:42

AS LONG AS I LIVE
(ALEX ZANETIS) GLAD/JACK O' DIAMONDS PUB. (BMI) 3:05

WATCH ME
(DON HOLIMAN) TIME FLIES MUSIC (BMI) 3:00

WE DON'T NEED THEM
(FREDDY HART) BLUE BOOK MUSIC (BMI) 2:27

SIDE 2

WE GOT LOVE
(G. DAVIS) TERRAN MUSIC (BMI) 2:22

YOU GAVE ME A MOUNTAIN
(MARTY ROBBINS) NOMA MUS., ELVIS PRESLEY MUS., MOJAVE MUSIC INC. 4:12

THERE STAND THE GLASS
(RUSS HULL & MARY SHURTZ) HILL & RANGE INC. (BMI) 2:36

BLOOD SHOT EYES
(HANK PENNY & RUTH HALL) LOIS PUB. (BMI) 2:46

SHE'S ALL I GOT
(JERRY WILLIAMS & GARY BONDS) JERRY WILLIAMS 3:08
MUSIC/EXCELLOREC MUSIC (BMI)

SOMEONE TO GIVE MY LOVE TO
(FOSTER & RICE) JACK & BILLS MUSIC (ASCAP) 3:07

ALBUM DESIGN: DAN QUEST & ASSOCIATES, INC.

It's now 6:30 in the morning, I'm off the air and sitting at home listening, for the second time, to a test pressing of this album. While I'm enjoying these good sounds and songs, my mind is covering the past five or six years, the time I've known the Leightons.

During this period, John and Sharon brought me several records to play, and to be real honest, some were mediocre. However, each release kept getting better.

I'll tell you, it's difficult to tell someone you like and believe in, you can't play their record, but I can tell you it's a different story now. I look forward, with great anticipation to playing a Leighton record.

There's not a thing fancy about John and Sharon, or their music. They're just good, down to earth people, loving people. For my money, we need more John and Sharon Leightons.

Thanx,

Larry Scott

P.S. I really Dig The Album!

Larry Scott
Larry Scott was voted D.J. of the year 1971 by The Academy of Country and Western Music at their awards show held in March this year. He is the Trucker's D.J. and has a club called KLAC Phantom 570 Club.

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JESUS

new happiness singers

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STEREO

thats just like JESUS

SIDE ONE

NO SHORTAGE (On God's Love)
Gary Paxton
A SONG TO SING AT MIDNIGHT
Gordon Jensen
I'LL SEE YOU IN THE RAPTURE
Charles Feltner
SAILING TOWARD HOME
Dottie Rambo & Don Sumner
SWEET SWEET SPIRIT
Doris Akers

SIDE TWO

WE'RE TOGETHER AGAIN
Gordon Jensen & Wayne Hilton
STATUE OF LIBERTY
Neil Enloe
THAT'S JUST LIKE JESUS
Garland Craft
HE'S BEEN MY DEAREST FRIEND
Gordon Jensen
JESUS, HOW I LOVE YOU
Cindy Cruse

Many things have changed since the New Happiness Singers first began to sing gospel music. The group has changed and we sing newer songs. We have changed the things that have needed to be changed. We, who are just like you, like to hear simple honest songs about the love of God.

This album is for people who like the simple truth.

New Happiness Singers

Gary Bates, Manager

new happiness singers

Piano ..... BEVERLY HISLOPE
Drums ..... JIM WEST
Rhythm ..... GARY HILL
Bass ..... STEVE SMITH
Vocals ..... MARSHA SPARKS, GARY BATES
..... BILL ALLRED JR.
Strings ..... PHIL MEHAFFEY
..... JEFFREY TUTT
Clavinet ..... PHIL MEHAFFEY
Percussion ..... JIM WEST
..... BILL ALLRED JR.

Front Cover ..... PATTY and JEFF WILSON
Produced, Directed and
Arrangements by ..... BILL ALLRED JR.
Engineered by ..... PHIL MEHAFFEY
..... JEFFREY TUTT
Mixed by ..... PHIL MEHAFFEY
..... JEFFREY TUTT
Recorded at .. CYBERTEKNICS CREATIVE RECORDINGS
..... DAYTON, OHIO

There were many times during this album that things looked a little doubtful. From planning to pressing, it was strenuous and time consuming for each of us. Even when it came to the point when we wondered if we were going to finish the production, we never lost hope nor lost sight of the promise that Jesus made to us about this album. We knew if we kept our faith in Him that He would never let us down and would always give us the strength we needed.

People had similar problems when Jesus walked on earth, as we do today. Take for instance, the night Peter stepped onto the surface of the water to meet Jesus on the sea. As the waves began to get higher Peter's faith in the Lord began to sink. Then immediately without hesitation, Jesus stretched out His hand to Peter and brought him back to the sufrace.

As in the days of Peter's doubting Christ's power over the sea, the same is in all of our lives today. But in the presence of fear and doubt the Bible says to have "faith believing" and Christ will answer our needs. Why? Because that's just like Jesus.

STEAMBOAT JOURNEY

EDDIE BAYARD and his BOURBON STREET FIVE

with
VIC TOOKER

stereo

"GOOD TIME JAZZ!" Vic Tooker, interlocutor on the Delta Queen, fourth generation banjo player and all-around entertainer, has expressed it well in that little phrase—"GOODTIME JAZZ"!

New Orleans, the Mississippi, the Ohio, and the Tennessee, have for a number of years been pleasured by the wonderful sight and sounds of the majestic Delta Queen and pure Dixieland Music.

Eddie Bayard, Vic Tooker, Ralph Unterborn, and the other men in the group just plain love to play and make people happy.

No one has heard the "Bourbon Street Five" either on the boat or in their numerous club and private engagements from New Orleans to Chillicothe, Ohio, will say that they haven't gone home an awful lot happier.

The Bourbon Street Five plays real down-south jazz. Bayard and his men are purists.

In other words, "The More You Get, The More You Want, It Seems".

You'll never have to ask what's Dixieland Music, once you have heard the "Bourbon Street Five."

Eddie Bayard, born and raised in New Orleans, is joined with Ralph Unterborn on the clarinet, Bob Butters on the trombone, Gene Mayl on the bass, Kenny Hall on the drums, Stan McCauley on the piano and of course, Vic Tooker on the banjo.

Vic Tooker—What can one say about so much talent wrapped up in one man. He is really an artist "par excellence". Interlocutor on the Delta Queen for the past eight years, he's kept not only all of the passengers happy, but made it a real treat for the "Bourbon Street Five" to expand the band and have some real Steamboat Jazz at all times. His vocal on "Keeping Time Down South" brought tears to Lucille Armstrong and the band as well. He's a gas!

Eddie Bayard—born in New Orleans, studied with Manuel "Fess" Manetta, and received most of his education by listening to the great George Girard, Tony Almerico (close friend of Vic's) Louis Cottrell, Santo Pecora, Sharkey, Pete Fountain, and many more of the Crescent City's top jazzman.

He arrived in Dayton, by way of the Air Force and organized the famous "Bourbon Street Five".

Working the Delta Queen with Vic and the band has been one of the most rewarding phases of his jazz career.

Gene Mayl—is by no means a Stranger to the jazz scene. He has fronted his own "Dixieland Rhythm Kings" for many years, and has lived and worked in France with his group as well as others. Gene's own group featured the late George Brunis on trombone almost until the time of his death in 1974. Gene's "Top of the Beat" bass helps us all "driving" and makes it a pleasure to play jazz. He works with Eddie's band in-between his road trips.

Stan McCauley—has been playing piano with the band for approximately 20 years, and has also doubled on trombone. He knows more dixie tunes than any piano man I've ever met.

Ralph Unterborn—has been in the Dayton area for the past eight years. He came to us by way of Eastman School of Music, in Rochester, N.Y. where he worked as an engineer by day, and with the famous "Dixie Ramblers" for 17 years at night. I met Ralph at a jazz session in Dayton where he was introduced by the "Docs" of Dixieland, Herman Lehman, leader, and the guest artist was the great Clancey Hayes.

Bob Butters—has worked with numerous jazz bands around the country, but mostly, with Carl Kalen's "Gin Bottle Seven". He is a sales engineer by day, but leans towards jazz as his first love and really keeps our front line "cookin' " with his tailgate bone.

SIDE TWO	SIDE ONE
1. Say, Has Anybody Seen My Sweet Gypsy Rose 3:40	1. Come Back Sweet Papa 4:43
2. Canal Street Blues 4:25	2. Just A Closer Walk With Thee 4:33
3. Kanas City Man 5:35	3. Conti Street Parade 4:58
4. Original Dixieland One Step 4:42	4. New Orleans 4:10

* Not pictured is Ken Hall

Ken Hall—has been working with us off and on for about 10 years. I first met Ken while he was playing in the Air Force Band. He has led his own group and is presently working with Bill Coburn's band at the Colony Club in Dayton.

Ken also teaches drums and percussion during the day and keeps the band cookin' at night.

GUNN

STEREO LP 202

Front Cover: Delta Queen by Bill Muster
— Back Photos & Notes Sandy Metzger
Photos of Eddie & Vic by Cheryl Wells

Rec. Engineer—Carl J. Burkhardt
Re-Mix— Dan Burton

STEREO

Recorded and Manufactured by
RITE RECORD PRODUCTIONS, INC.,
Cincinnati, Ohio 45215

PENN STATE

MARCHING BLUE BAND

PENN STATE MARCHING BLUE BAND

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FIELD ASSISTANT
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Side One

NITTANY LION SPECIAL	Arr. Bilik
PREGAME	
ALMA MATER	Arr. Yoder
FITE ON STATE	Arr. Yoder
PAGLIACCI	Arr. Tatgenhorst
I DON'T KNOW HOW TO LOVE HIM	Arr. Tatgenhorst
LOVE WILL KEEP US TOGETHER	Arr. Kessler
PRIMAL SCREAM	Arr. Tatgenhorst
YESTERDAY	Arr. Higgins
LAND OF MAKE BELIEVE	Arr. Tatgenhorst

Side Two

PENN STATE MEDLEY	Arr. Bilik
SUPERSTAR	Arr. Barnes
PINBALL WIZARD	Arr. Luke
SEPTEMBER SONG	Arr. Burden
I HOPE I GET IT / ONE	Arr. Tatgenhorst
MUSIC AND THE MIRROR	Arr. Tatgenhorst
YOU'RE STILL THE ONE	Arr. Dusdieker
LAURA	Arr. Burden
BOO GONK	Arr. Tatgenhorst
SEND IN THE CLOWNS	Arr. Tatgenhorst

STEREO
Mark
MC-9128

DELTA STEREO

Glory To God

North Park College Choir and Orchestra
David L.Thorburn

Glory To God

North Park College Choir and Orchestra

David L.Thorburn

MESSIAH CHORUSES
CAROLS

GOODWILL 1.00

SIDE ONE

For Unto Us A Child Is Born	(Messiah) *HANDEL*
Glory To God	(Messiah) *HANDEL*
Surely He Hath Borne Our Griefs	(Messiah) *HANDEL*
All We Like Sheep Have Gone Astray	(Messiah) *HANDEL*
Let All The Angels Of God Worship Him	(Messiah) *HANDEL*
Hallelujah	(Messiah) *HANDEL*

SIDE TWO

Away In A Manger	*arr. WILLCOCKS*
Christo Paremus Cantica	*ed. D. WULSTAN*
How Far Is It To Bethlehem	*GEOFFREY SHAW*
e Holly And The Ivy	*R. BOUGHTON*
t's Lullaby	*ed. D. WULSTAN*
en	*(Messiah) HANDEL*

GOODWILL 1.00

QUEEN OF ALL SAINTS BASILICA

North Park wishes to express its gratitude to Queen of All Saints Basilica, Chicago, and to the Rev. H. Robert Clark, Pastor, for the use of their sanctuary for recording this album.

North Park College is a Christian school, located in Chicago, Illinois, and affiliated with the Evangelical Covenant Church of America. The college professes the integration of faith and learning within the framework of a liberal arts education.

The North Park Music Department offers a full range of academic studies and performance opportunities leading to a Bachelor of Music, Bachelor of Music Education, or Bachelor of Arts in Music degree. The Music Department is fully accredited by the National Association of Schools of Music.

The College Choir fulfills this objective through the performance of sacred and secular music. The works are chosen for their artistic excellence and educational merit. This recording is a witness to the spirit and faith of the North Park community.

David L. Thorburn, Professor of Music, is Director of Choral Activities at North Park.

NORTH PARK COLLEGE—DEPARTMENT OF MUSIC
5125 N. SPAULDING CHICAGO, IL 60625
(312) 583-2700 EX. 293 OR 308

PRODUCED FOR NORTH PARK COLLEGE BY DELTA RECORDS CHICAGO

This recording, engineered with the DOLBY SYSTEM provides the full dynamic range of the original performance.

Recorded by Chris Willis
Produced by Philip O. Rice

The Spirit Is A-Movin'

Songs for Celebrations

by Rev. Carey Landry

A New Release
of the
first Recording of
REV.
CAREY
LANDRY

The songs of this album
along with those in the collection titled YES LORD
were recorded in the year 1970
at Theological College, Washington, D.C.

Earlier editions of *The Spirit Is A-Movin'*
incorporated into the album jacket design
the poetry by Rev. Gordon Truitt which we share with you below.
Fr. Truitt was a classmate in Washington with Fr. Landry,
along with Dan Onley, co-founder of NALR.
These lines speak of the spirit,
the feelings,
the agonies and hopes
from which so much has been born:
many of Fr. Landry's original songs,
this album,
NALR itself,
and the cares and careers of countless people
whose lives were irreversibly touched by the late 1960's.

It was so easy once,
to be able not to care
It was so easy then to hide away the warm cocoon
to live apart,
alone,
before the dreamers came.

It was so easy once, before the dreamers came,
and painted on the clouds their dreams
in colors brighter than the stained glass of cathedrals
more beautiful than stars.

It was so easy not to care
before the dreamers
died
and showed how much they care
when lack of caring smashed their lives,
like rarest crystal,
into dust which blew across the world on wings of morning,
falling in our eyes and causing us to weep
and teaching us to care.

The songs of *The Spirit Is A-Movin'* translate the deep concerns
of the era in which they were written
into solid and reverent expressions of belief and hope,
giving them ongoing meaningfulness in prayer and worship
. . . even as we all have experienced
new tumults
new pains
new cares and crises
new hopes and joys.

We believe that in many different ways
the Spirit is moving all over this land.
Some are quite obvious — others are less so.

We believe that the Spirit moves among people
when any person, whether great or ordinary,
causes by the living of his or her life
the birth into the world of something
of the peace, love and compassion preached
by the Son of God who became a man.
This is the hope we seek to communicate in sharing these songs.

SIDE ONE

The Spirit Is A-Movin' (3:40)
Shout Joyfully (2:55)
Voices (5:00)
Men of Faith (3:50) — melody by James Healey
What Would You Have Us Do? (3:20) — words by Joe Pakura
Come, Let Us Go (3:00)

SIDE TWO

Come, Follow Me (3:45) — John Snyder
Praise, Lord! (3:30) — words by Rev. Gordon Truitt
Pardon Your People (3:15)
Come O Holy Spirit (2:45)
Where Two or Three (3:05)
Stay With Us O Lord (3:00)

As the years go by,
with new songs and new records,
with success and growth in the work of publishing,
we believe it is so important
that the *people* who were part of this earlier work
be again thanked and remembered
to the Christian community of today.
They worked together to make this record a reality
because they believed in the Lord, His Father, His moving Spirit.

"Wally" Knapp gave much time and interest in the work of recording.
"Peachy" Champagne organized the recording sessions.
Tom Schafer wrote the musical arrangements.
Maureen Codelka sang her heart out, along with Tom Donahue,
George Quickley and Ivan Siekmann.
Jack Jaworski, himself a composer, played classical guitar,
with Jesse Plumley on six-string guitar and Alan Weinberg
on the twelve-string. Patricia Broderick played flute, with
Pat Foley on percussion. Jim Shaw provided bass; Jim has
now made several records.
Gordon Truitt did the artwork for both original albums; the graceful
bird shape on the front of this edition and in many NALR publications
is part of his original design for this collection.
Dan Onley has printed or published every single edition of the
songs in this collection.
Ray Bruno, in pre-NALR days, gave much through his interest,
enthusiasm and national distribution of the albums.
Joe Carroll did excellent photography and understands full well
that photos do get outdated!
Bill and Rita Twarog lent their artistry to the music publishing work.
Fred McGuire, treasurer, and the Faculty of Theological College
made important signs of confidence when it came to paying bills.
And there was much support of all kinds from the people in
the parishes served by Fr. Landry.

As of 1975, these are the recorded works of Fr. Carey Landry:
The Spirit Is A-Movin'
Yes, Lord!
Great Things Happen!
The recordings of the *Hi God* Program
I Will Not Forget You
Mass For A Happy People

Recordings and music editions published by:
NORTH AMERICAN LITURGY RESOURCES
300 East McMillan Street — Cincinnati, Ohio U.S.A. 45219

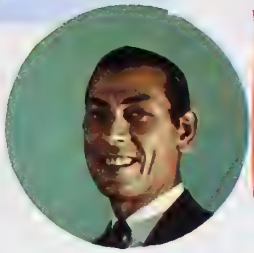
New album jacket design: Dave Serey & Dan Onley

DEL HIPOCAMPO

CON SABOR

RCA VICTOR

LPV-7600



Enamorada de un Amigo Mío

★

RENATO SALANI Y SU CONJUNTO

DEL HIPOCAMPO

CON SABOR

★

RENATO SALANI
Y SU CONJUNTO

RCA VICTOR

LPV-7600

LADO "A"

1.- PIEDRAS
(Pieretti-Richigianco-Salani)

2.- LA ENAMORADA DE UN AMIGO MIO
(Roberto Carlos)

3.- EL HANKY PANKY
(Barry-Greenwich-Muñoz)

4.- CANCION DE AMOR AUSENTE - Canta: R.Salani con Rina Farina
(Baden-Vinicius-Salani)

5.- MI TELEFONITO - Canta: Manolo Mercerón
(Oreste Bucceri)

6.- EL CARNAVAL QUE YO BRINQUE
(Joao Roberto Kelly-D.Nasser)

LADO "B"

1.- NO PIERROT - Instrumental
(R.Salani-E.Constanzo)

2.- A LITTLE BIT ME A LITTLE BIT YOU - Canta: C.Salani
(Yo soy un Soñador)
(Neil Diamond-R. Salani)

3.- CORAZON LOCO
(Ambrosino-Savio-Salani)

4.- EL CONOTO - Canta: V.Desiderati
(D. en D.)

5.- UN HOMBRE Y UNA MUJER - Solista: J.Rivero
(F.Lal - P.Barouh)

6.- TE SUEÑO CALIFORNIA
(J.Phillips)

HERMANOS Antor S. A.

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Bruce Pratt

'Til The Fat Lady Sings . . .

Support Independent Artists And The Music You Like, Do Not Tape This Album For Anyone — Thanks!

'Til the Fat Lady Sings . . .

SIDE ONE.

1) **APRIL** 2:27
Bruce, Vocal, Guitar.
Dave, Violin.

2) **IN DUE TIME** 3:58
Bruce, Rhythm Guitar, Vocal.
Burt, Bass, Piano, Strings, Lead Guitar.

3) **SUNDOWN** 4:47
Bruce, Vocal, Guitar.
Dave, Violin.
Burt, Bass.
Greg Brown, Harmony.

4) **'TIL THE FAT LADY SINGS** 4:42
Bruce, Guitar, Vocal.
Burt, Bass.

5) **THE BAIT FISHERMAN** 1:42
Bruce, Vocal.

SIDE TWO.

1) **THE TWENTY-THIRD OF NOVEMBER** 4:21
Bruce, Vocal and Guitar.
Dave, Violin and Viola.

2) **KENTUCKY BLUE** 4:04
Bruce, Vocal, Guitar.
Burt, Bass.
O.B. Driveway, Interviewer.
Marjolaine LaRouche, Michelle.

3) **SUMMERBOY** 3:46
Bruce, Rhythm Guitar, Vocal
Paul Geremia, Bottleneck Guitar.

4) **EPITAPH FROM FAIRROWS HEAD** 3:49
Bruce, Guitar, Vocal
Burt, Bass, Bells.
Rob Fried, Congas, Shakers, Bohdran,
Kick Drum, Tambourine.

5) **WHEN A WOMAN LOSE A CHILD** (For Rory) 2:54
Bruce, Bottleneck Guitar, Vocal.

ALL SONGS WORDS AND MUSIC BY BRUCE PRATT © & ℗PRATTFALL MUSIC B.M.I. 1989 ALL RIGHTS RESERVED.

MUSICIANS: Bruce Pratt, Guitars, Vocals; Dave Eure, Violin, Viola; Rob Fried, Percussion; Burt Teague, Guitar, Piano, Bass, Bells, Strings, Percussion; Greg Brown, Vocal; Paul Geremia, Bottleneck Guitar. Greg Brown appears courtesy of Red House Records, Paul Geremia courtesy of Flying Fish Records, Rob Fried courtesy of Ranger Records.

Special thanks to: Barry, *Old Blind Barrister,* Ward. Susan Forbes, *Blind Turntable,* Hansen. Dave, *Old Blind Kindly Uncle,* Van Ronk. Dave, *Old Blind Black Guy,* Eure. Ramblin', *Blind Flatpick,* Jack Elliott. Burt, *Old Blind Wizard,* Teague. Greg, *Blind Iowa,* Brown. Rob, *Blind Cymbals,* Fried. Eric, *Blind Stud,* Andersen. Bill Morrissey and Cormac McCarthy, *The Blind Blarneymen,* for **The Bait Fisherman.** Jay, *Old Blind Jameson,* Smith. Paul, *Blind Bottleneck,* Geremia. Bruce, *Homeless Blind Mojo Master,* Pingree. Jill, Jon, Ted, Nan, Marjolaine, Doug, *Old Blind Preacher,* House. Art, *Blind Viking* Andreasen, The Simon-Peter of Long Lake. Sunnyland Stan Sullivan. *Blind Niagara* John Merino. and Fellow Stranger Ranger, Jim, *Blind Wojtek,* Mercik. I Love Ya,

Old Blind Driveway,
April, 5, 1989

PRODUCED BY BRUCE PRATT AND BURT TEAGUE.
RECORDED HIDDEN VALLEY STUDIOS 1988-1989, B. TEAGUE ENGINEER

Dedicated to the memory of Burder W. Teague, Sr., and to Janet, Ben and Zach.

© & ℗ **West River Records** 1989

WRR 005

Jacket Made In Canada

Kenneth Fisher and The Sounds of Victory

"Jesus Looked On Me"

"Jesus Looked On Me"

Kenneth Fisher and The Sounds of Victory

Side 1

1. Bless That Wonderful Name 3:46
Writer : Danny McCrimmon
Lead Vocal : Mary Frances Mungo

2. Jesus Looked On Me 4:42
Writer : Rickey Payton
Lead Vocal : Kenneth Fisher

3. He Shall Reign 3:13
Writer : Rickey Payton
Lead Vocal : Rosalyn "Cleo" Marshall

4. God Saw Fit 4:11
Writer : Rickey Payton
Lead Vocal : Kenneth Fisher

5. Time Is Winding Up 4:20
Writers : T. J. Boulknight & Danny McCrimmon
Lead Vocal : Rosalyn "Cleo" Marshall

Produced & Sweetened By :
PROFESSOR RICKEY PAYTON
For Payton Enterprises, Inc.
and DANNY McCRIMMON
For Anointed Music Productions

Side 2

1. Long As I Live 4:54
(I'll Praise The Lord)
Writer : Danny McCrimmon
Lead Vocal : Kenneth Fisher

2. I Can Do All Things Through 4:53
Christ That Strengthens Me
Writer : Rickey Payton
Lead Vocal : Kenneth Fisher

3. At The Altar 3:55
Writer : Rickey Payton
Lead Vocals : Mary Frances Mungo & Cathrine Green-Walls

4. Things Are Gonna Get Better 2:55
Writer : Rickey Payton
Lead Vocal : Kenneth Fisher

So many times have we read in the Bible to "Make A Joyful Noise". So many times have we heard the preacher say it ; we have read it and we have heard it and what it adds up to is lifting one's voice in praise unto the Lord, and that's what Gospel Singing is all about.

KENNETH FISHER & THE SOUNDS OF VICTORY is a dynamic example of what gospel singing is all about. And they prove it in this, their first album. Listen to these steadfast Gospel Warriors as they praise God in song to reach the souls of men. I guarantee - you will get the message and say that "Jesus Looked On Me".

RAY EDWARDS
W.O.L. Radio Station
Washington, D. C.

Musicians

Vernon L. Boulknight : Lead and Bass Guitars

Elder Vernon Copp : Piano
- *Things Are Gonna Get Better*
- *Long As I Live (I'll Praise The Lord)*

Reverend Reginald Jarrett : Saxophone
- *At The Altar*

Danny McCrimmon :
Drums, Drum Programming & Percussion

Professor Rickey Payton :
Synthesized Acoustic Piano DX-7, Horns and Strings

Vocal Arrangements :
Danny McCrimmon and Professor Rickey Payton

Vocals :
Kenneth Fisher and The Sounds Of Victory
- *Beverly Abbit-Jackson*
- *Toni Brown-McCrimmon*
- *Rosalyn "Cleo" Marshall*
- *Mary Frances Mungo*
- *Lori LaShaun Williams*

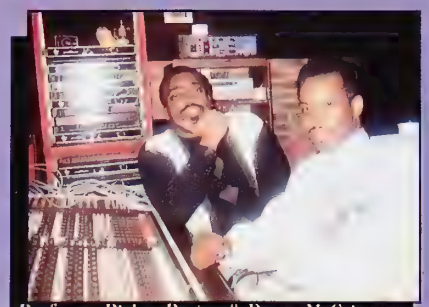
Additional Vocals :
Faith Lambert, Judge Williams, T. J. Boulknight
- *Time Is Winding Up*

Production Coordinators
Kenneth Fisher & Professor Rickey Payton

SPECIAL THANKS TO : Toni Brown-McCrimmon, Elder Vernon Copp, and Cathrine Green-Walls. To "Mom" Eddie Wiggins who is always there for us, Reverend Cecil Jackson and The Good Shepherd Church Family, Dock Dillard, Willie Pride, Jr., Royal and Virginia Abbit and our wonderful producers who worked so diligently to make this project happen.

God specializes in blessings. He has looked on this group from its beginning. We thank God for this achievement because without His love and mercy we cannot do anything.

Kenneth Fisher



Professor Rickey Payton & Danny McCrimmon

Executive Producer : Kenneth Fisher

Recording Studios :
HARBOR LIGHT STUDIO, Clinton, Maryland
Engineer : George F. Eimer
and
SOUND LOGICS, Wheaton, Maryland
Engineer : Hank Bartlett

Edit and Final Mix :
George F. Eimer
Danny McCrimmon
Professor Rickey Payton

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Gary D. Jones, Nova Graphics

Wardrobe :
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Jacque Brough, AVL Disc Makers

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c/o Kenneth Fisher
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Washington, D. C. 20011
(202) 726-0529

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Jacket Made in Canada

Gerry Ouellette

Seasons Change

W[illegible]lly, after all these years [illegible] All [illegible] times, the not so good times. At last [illegible] something I can hold in my hands and [illegible] "This is what I do."

However, although [illegible] material I have been blessed with some [illegible] and Everyone who has had a [illegible] in the music has given something of themselves, not only for their own parts, but suggestions for the whole song, the whole product. [illegible] Steve and myself with credit [illegible] because we spent so much time at the [illegible] and coffee pot, with me spilling out concepts and melodies, and Steve translating all of [illegible] harmony and balance, putting no small share of himself into each arrangement. But everyone has made suggestions and had ideas without which it just wouldn't have been the same.

I'd also like to thank the people who have [illegible] encouragers and helped me on my way to believe in what I do and to keep on.

Inside is a collection of thoughts and feelings over a number of years. Each one, in its own [illegible] favorite.

I'm [illegible] the listener will enjoy them as much [illegible] and putting them all together for you to hear.

[illegible]

[illegible]

Recorded at CMS Recording Studios, [illegible]

Mastered at Wakefield, Inc., Phoenix, Arizona

All songs except "Sweet Chariot" written by Gerry Ouellette

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Side One
1. SEASONS CHANGE
2. SATURDAY MORNING
3. WHAT I'D LIKE TO DO FOR YOU
4. RAGMUFFIN BLUES
5. I DO, DO YOU?
6. DO YOU STILL MISS ME?

Side Two
1. THE ONE I LOVE
2. OH ANNIE
3. SOMETIMES
4. RAINY DAY
5. SWEET CHARIOT
6. I REMEMBER

UN DISCO ESPECIAL PARA LOS QUE SON ... O FUERON NIÑOS »» «« UN DISCO

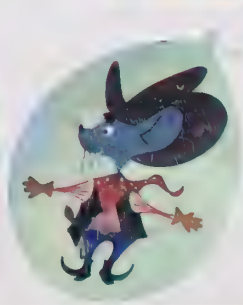
QUE EMPIECE LA FIESTA • LA MUÑECA FEA • LA PATITA-EL CHORRITO • NEGRITO SANDIA • EL RATON VAQUERO • MARCHA DE LAS LETRAS

¡ QUE EMPIECE LA FIESTA !

ARCANO RECORDS
DKL1-3533
ESTEREO

DON

Marco Antonio Muñiz



Los discos estereofónicos pueden ser tocados en cualquier aparato aunque éste no sea estereofónico obteniéndose una excelente reproducción de sonido

Estereo DKL1-3533 ARCANO

Es el cumpleaños de papá... de mamá... o de alguno de los niños... o quizás del tío o de la tía... o de abuelita..?
Marco Antonio Muñiz lo celebra junto con usted en una forma original y divertida, con este disco DKL1-3533 en el cual encontrará todo lo necesario, hablando musical y alegremente, para ¡ Que empiece la fiesta !

Acompañarán a Marco en su fiesta, los personajes más queridos de Francisco Gabilondo Soler, mejor conocido por " CRI-CRI " quienes se unirán a nosotros, para cantar juntos Las Rondas Infantiles que seguramente todos jugamos y cantamos ayer... o anteayer..!
" ES UNA GRABACION ESPECIAL PARA LOS QUE SON... O LOS QUE FUERON NIÑOS ".

LADO A

¡ QUE EMPIECE LA FIESTA !
Las Mañanitas
Cumpleaños felíz - Happy Birthday
Brinca la tablita
Naranja dulce - Limón partido
La Pájara Pinta
Al Animo - Al Alimón
Ambo a to (Matarile rile rile)
R. Fuentes - Chucho Ferrer

LADO B

LA MUÑECA FEA
LA PATITA - EL CHORRITO
NEGRITO SANDIA
EL RATON VAQUERO
LA MARCHA DE LAS LETRAS
Francisco Gabilondo Soler " Cri-Cri "

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Los Sabrosos del Merengue

"OMAR OCOL

SUBIENDO

SO-1135/STEREO

Lado (A)

ME SIENTO FELIZ — 4:28
(Chico Alejandro)
ADOLESCENTE — 4:17
(Adt. Antonio L. Rivera)
NUNCA CAMBIES — 4:48
(Napoleón)
QUE VENGA EL CHORRO
(Antonio L. Rivera)

Lado (B)

OTRO OCUPA MI LUGAR — 4:56
(M. Gallardo)
NUESTRO AMOR — 3:00
(D.R.)
ENSEÑAME — 3:24
(D.R.)
MALA SUERTE — 4:13
(Enrique Félix)

Los Sabrosos del Merengue

SUBIENDO

OMAR HOCH

Músicos:
ANTONIO L. RIVERA (Tambora & Director)
NORBERTO ROBLES (Cantante)
KENNETT RIVERA (Cantante)
REYNALDO BENITEZ (Bailarín & Coro)
DANIEL GARCIA (Bailarín & Coro)
JUAN CARLOS VEGA (Trompeta)
EDGARDO BENITEZ (Trompeta)
ANIBAL COLON (Sax Alto)
JULIO ROBLES (Sax Tenor)
ELI RAMOS (Piano)
JOSE JAVIER COLON "Pucho" (Bajo)
JUNIOR (Conga)
SANTIAGO DAVID SANTIAGO (Güira)
Coros: JUAN MANUEL LEBRON, NORBERTO ROBLES
JUAN CARLOS VEGA, KENNETT RIVERA

Productor Musical: JERRY SANTIAGO & ANTONIO L. RIVERA
Productor Ejecutivo: ANTONIO "Tony" MORENO
Arreglistas: SONNY O'VALLE, EDGAR CEDREÑO,
NELSON GARCIA, JOSE "Cheo" COLON

Estudio de Grabación: ESTUDIO EMCA (Sto. Domingo)
CRESCENDO PRODUCTIONS
Ingenieros: JULY RUIZ, SALVADOR MORALES, PAPO RIOS,
SAMMY VELAZQUEZ, ANDRES REYES
Mezcla: PAPO RIOS, JULIO "Gunda" MERCED,
ANTONIO L. RIVERA

Agradecimiento a las siguientes personas:
Crispin, Juan Manuel Lebrón "Juanma," Nelson Ruiz "Brigui," Rafael "Juny" Brito, Cándido Jiménez, Richard, Angel Velázquez "Junior," Heriberto Arroyo, Elvis Cabrera.

Diseño y arte: DRAGO
Lic. Musica Productions, Inc.

So-1135/STEREO

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LP-04 LP-04

CHERRYSTONE BAPTIST CHURCH
MISSIONARY CIRCLE

presents

PRAISE YE THE LORD

THE SPIRIT THAT GOD SENT

Piano and Organ
HORACE DONNELL

Vocalist
DIANE SANDERS

LP-04

LP-04

CHERRYSTONE BAPTIST CHURCH MISSIONARY CIRCLE

presents

PRAISE YE THE LORD

Members of the
Missionary Circle

Fannie Banks
Howard Banks
Bertha Berger
Catherine Berger
Joyce Booker
Rev. Ralph Cypress
Lenna Donnell
Arzelia Gilbert
Lottie Hodnett
Virginia Jackson
Joanna King
Johnnie Martin
Annie B. McLawghlin
Forris Penn
Estelle Thompson
Irene Thompson
Brenda Webb
Frances Webb
Harvey Webb, Sr.
Harvey Webb, Jr.
Mozella Webb
Ruby Webb
Willard Webb
Romeo White
Sally White
Vernell Witcher

Recorded at Sundragon Studio, New York, N. Y.

Engineer: Michael Ewing

OUR FATHER, THE CREATOR AND INSTALLER OF THE FIRMAMENTAL FLOWER. WE SHOW OUR TRUST AND FAITH BY FLOURISHING THROUGH THOU GRACE. WE APPRECIATE EACH DAY OF HEAVENS TENDER LOVING CARE. GUIDE OUR FRUITFUL THOUGHTS WITH YOUR BLESSINGS AND FAULTS BY THOU TESTINGS.

TOWER FAR AND STRONG WHEN WE ARE HEART, IN HARM OR DANGER.

THROUGH YOUR SON AND OUR SAVIOURS NAME WE ASK, KNOCK AND SEEK. AMEN.

YOURS IN CHRIST,
REV. R. B. CYPRESS

"It is good to sing thy praises and to bless thee o' most high showing forth thy loving kindness as the morning lights the sky.
Thou has filled my heart with gladness through the works thy hand have wrought.
Thou has made my life victorious, great thou work and deep thou thoughts."
This album is an inspirational gift to you.
In the bible the psalms begins by saying "Praise ye the Lord. Sing unto him a new song." In this album there is a new song called 'I Love The Lord' sung expressively by Diane Sanders. A special thanks to this wonderful vocalist who was willing to help me in this endeavor.
I am deeply thankful to God for giving me a wonderful Mother and Father who both have encouraged and helped me in my musical pursuits.
I also would like to express my appreciation to the Missionary Circle for making it possible for me to present these beautiful songs of God.
Many thanks to all members of Cherrystone Baptist Church for faith and steadfastness.
May God bless all who take time to listen and may your spirit be lifted to heavenly higher grounds.

SIDE 1

1. **PRAISE YE THE LORD - H. Donnell-BMI**
2. **YES, JESUS LOVES ME**
3. **IT IS NO SECRET**
4. **I AM THINE OH LORD**
   AMAZING GRACE
5. **I COME TO THE GARDEN ALONE**
   GOD WILL TAKE CARE OF YOU
6. **JESUS PILOT ME**
   IT PAYS TO SERVE JESUS
   THOU ONCE DESPISED
   OH HOW I LOVE JESUS
7. **THE OLD RUGGED CROSS**
   SWEET HOUR OF PRAYER

SIDE 2

1. **JUST AS I AM**
   IT IS MORNING IN MY HEART
   FAITH OF OUR FATHERS
2. **ONWARD CHRISTIAN SOLDIERS**
3. **NEAR THE CROSS**
4. **BRING THEM IN**
5. **COME BY HERE**
6. **I LOVE THE LORD - H. Donnell-BMI**
7. **THY HOLY WILL BE DONE**

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let's go dancin'

AAMCO
A DIVISION OF ALISON ENTERPRISES INC.

STEREO
ALPS
78

MICRO COSMIC SOUND

with **TED STEELE**

and his orchestra

Photo by Lester L. Krouss

ALPS-78
LONG PLAYING

ALPS-78
HIGH FIDELITY

Let's Go Dancin'

Arranged and Conducted by Ted Steele

$5 95

SIDE A

Band 1: MEDLEY (2:10)
Whispering (Coburn-Rose-Schonberger)
Down Among the Sheltering Palms (Olman-Brockman)
Stumbling (Confrey)

Band 2: YOU WERE MEANT FOR ME (2:51)
(Brown-Freed)

Band 3: MEDLEY (2:30)
I'm Nobody's Baby (Davis-Oger-Santly)
Thanks a Million (Kahn-Johnston)
When You Wore a Tulip (Wenrich-Mahoney)

Band 4: I'M THRU WITH LOVE (3:00)
(Livingston-Malneck-Kahn)

Band 5: MEDLEY (2:40)
At Sundown (Donaldson)
I Cried for You (Freed-Arnheim-Lyman)
Hold Me (Little-Oppenheim-Schuster)

Band 6: DEEP PURPLE (2:29)
(DeRose-Parish)

SIDE B

Band 1: MEDLEY (2:52)
Singing in the Rain (Freed-Brown)
Somebody Stole My Gal (Wood)
Maybe (Flynn-Madden)

Band 2: I DON'T KNOW WHY (2:58)
(Ahlert-Turk)

Band 3: MEDLEY (2:55)
Do You Ever Think of Me (Kerr-Cooper-Burtnett)
Linger Awhile (Rose-Owens)
Rose Room (Williams-Hickman)

Band 4: I'M IN THE MOOD FOR LOVE (2:52)
(McHugh-Fields)

Band 5: MEDLEY (2:52)
Swinging Down the Lane (Jones-Kahn)
Five Foot Two (Henderson-Lewis-Young)
Should I (Freed-Brown)

Band 6: DON'T BLAME ME (2:20)
(Fields-McHugh)

Listening to this album brings to mind one word, taste! There is taste in the selection of tunes and taste in the arrangements. The tunes are from the golden era of American songwriting, before World War II. In describing this era, I have heard people in the music business say "they don't write them like that any more."

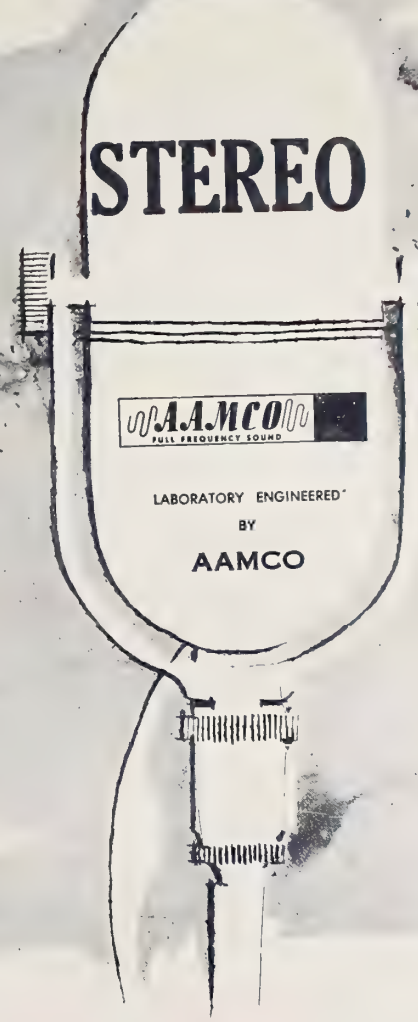
The band is composed of the finest of the big band musicians; men who enjoyed playing for this recording session because they liked what they were playing — good, swinging, danceable music, but basically good music. So this became not "just another recording date." You can hear the difference. As a famous jazz drummer once said, "Music doesn't mean anything unless you reach the people. When I see their feet tapping, I know they got the message." Listen then to Ted Steele's "Let's Go Dancin'." It's hard not to get the message.

It would be impossible to list all of Ted Steele's show business activities in the space allotted here. This tall, genial Hartford-born performer first showed his musical leanings when, at the age of eight, he won a scholarship to the New England Conservatory of Music. He worked his way through Trinity College and Morse Business College by announcing and playing piano at WDRC in Hartford. During the summer months he formed bands and played on the luxury liners to Europe. His first major break as a performer came when he was chosen to introduce the then new Novachord to NBC audiences. He then started a small group called the "Novatones" which ended up playing as many as twenty shows per week. Ted became one of the most active Musical Directors on the air.

In 1939, Decca signed Ted to make an album of Duke Ellington music called "Mood Indigo" which became one of their best-selling albums. Subsequently, Ted was signed as Musical Director of the "Chesterfield Supper Club," where he arranged and conducted for Perry Como, Connie Boswell, Jo Stafford, Milton Berle, Jimmy Savo, Louis Prima and Frank Sinatra, among others. It was during this period that he arranged the history-making "Temptation" for Perry Como. This has become one of the top ten records of all time. For the Supper Club, Ted composed the theme "Smoke Dreams" which became identified with Perry.

Since 1954, Ted has been featured with his own show on WOR-TV. His relaxed format and obvious sincerity, coupled with show-wise knowledge and talent have enabled him to remain a television favorite. Here then is the remarkable Mr. Ted Steele.

CARL LE BOW, President



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AAMCO RECORDS
A DIVISION OF ALISON ENTERPRISES, INC.
207 WEST 49th STREET

STEREO Z 30822

Paul Hampton Beautiful Beginnings

BARNABY RECORDS

Beautiful Beginnings

I've had beautiful beginnings,
Beautiful beginnings in love before,
But all my beautiful beginnings
Never turned out to be much more,
For I'd soar too high, too soon,
Convinced I'd found a love so rare,
But when you start out beyond the moon,
Where do you go from there?

Yes, I've had beautiful beginnings,
Beautiful beginnings like I'm havin' with you,
So tell me this magic thrill we're feeling,
Is not just because our love is new,
Did we rush in too fast
With our hearts in the clouds above,
Tell me, can we really make it last,
Or are we just in love with love?

I've heard there's no such thing as a happy ending,
No such thing as dreams comin' true,
So all I want is one long beautiful beginning,
With you...

Paul Hampton
Beautiful Beginnings

Side One

Beautiful Beginnings
Maybe You Know Something I Don't Know
My Eyes Still See
I'm Doin' My First Album, Janie
Only Moments Matter
She's A Lot Like You

Side Two

There's A Slight Misunderstanding Between God And Man
It Doesn't Matter
(Down) Lay Ya Down
Solid Gold Leaf Rock & Roll
Ask Me What I Am

All selections written by Paul Hampton
All selections A.S.C.A.P.

Produced & Arranged By Norbert Putnam

Arrangers:
Norbert Putnam (string & horn arrangements)
David Briggs (string & horn arrangements)
Cam Mullins (string & horn arrangements)
Bill Pursell (string & horn arrangements, & piano)
Glen Spreen (string & horn arrangements)

Engineers:
Norbert Putnam – Gene Eichelberger

Cover photography / Dick Sandus
Cover Design / Virginia Team
Lettering / Acid

Dedicated to Peter Principle

Z 30822

BARNABY RECORDS

"Beautiful Beginnings" © 1967 Asa Music Co. Used by permission.
Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City

"All Things In Jesus"

BY *Jean and Maxine*

"All Things In Jesus"

BY

Jean and Maxine

A gifted artist takes a simple piece of material and shapes it into a magnificent work. The simplest hymn sung by sincere and dedicated children of God becomes a marvelously warm and moving medium through which God speaks. The ability to stir hearts through their music is a source of real joy and inspiration to Maxine and Jean.

Maxine has always loved and enjoyed music. At nine years of age she played the piano. Through the years organ, violin and accordian were added to her list of accomplishments, although she has no formal musical education. Early in life she realized this was a God-given talent. She sincerely and constantly uses it for the Lord, bringing blessing and inspiration to others. She and her two sisters did weekly broadcasts over a local radio station in Kansas. She has directed Youth Choirs in Kansas, Colorado and New York. She served 12 years as the organist at The Salvation Army in Troy, New York. Maxine now is organist at the Waltham, Massachusetts Salvation Army Corps.

Jean, daughter of Salvation Army Officers, is one of five children and one of two sets of twins. Her singing started at a very young age. She learned the French Horn, playing and singing in the High School band and chorus. Music is important in her life and, realizing the Lord has blessed her with this talent, she dedicated her talent to Him for His Glory.

Three years ago Maxine and Jean started singing together at Salvation Army gatherings, Corps and Civic affairs. As you listen to them you sense the presence of God. You will become aware of the joy and satisfaction He gives as they sing that beautiful hymn "ALL THINGS IN JESUS". Like Maxine and Jean, many find that "life would be worthless without Him".

On hearing these beautiful hymns, you will sense the careful thought, love and prayers poured into this album long before Maxine and Jean settled down in front of microphones. The album has been one of the great spiritual highlights of their lives.

Their prayer is that, as you listen, He will speak to you in a warm personal way and that this album will be used to lead us all to a closer walk with Jesus Christ our Saviour.

Captain Sandra Wilson
Corps Officer of the
Plymouth Massachusetts Salvation Army

Photo by Frank Carlson

Jean is employed at Massachusetts Divisional Headquarters of the Salvation Army in Boston as Secretary in the Women's Services Department.

Maxine is also employed at Boston Salvation Army Headquarters as Office Manager in Public Relations and Service Extension Departments.

They are soldiers of the Waltham Massachusetts Corps.

SIDE ONE

1. ALL THINGS IN JESUS	Singspiration	Harry Dixon Loes	4:10
2. JESUS LOVER OF MY SOUL	Salvation Army	Charles Wesley	4:09
3. FEAR NOT	Rodeheaver	Kenneth Wells	3:40
4. IN THE GARDEN	Salvation Army	C. Austin Miles	3:10
5. NOW I BELONG TO JESUS	Salvation Army	Norman J. Clayton	2:44

SIDE TWO

6. HE TOUCHED ME	Gaither	William J. Gaither	3:53
7. DOWN FROM HIS GLORY	Salvation Army	William E. Booth-Clibborn	3:46
8. DAY BY DAY	Singspiration	Linda Sandwell TR. A.L.S.	5:09
9. JESUS GIVES ME A SONG	Singspiration	Homer W. Grimes	3:41
10. FOR ALL MY SIN	Lillenas	Norman J. Clayton	4:43

(Both organ and piano accompaniment were played by Maxine)

Recorded at Natural Sound Studio

Engineered by Bud Stockham

TALL CEDARS CONCERT BAND
NEVERSINK FOREST #32 READING, PA.

BILL LEVAN SUPREME DIRECTOR of MUSIC

"THE BEST BAND IN CEDAR LAND"

---------- is not the name Neversink Forest Band has immodestly chosen for themselves, but it is exactly how they are known to thousands of Tall Cedars. The Neversink Band has tried to live up to this reputation and the proof of their success is evident. In competition at the Tall Cedars National Convention over the past eighteen years, they have been awarded no less than eight first place ribbons-four 2nd place-and one 3rd.

When Neversink Band is in a parade, many spectators recognize "That Reading Band", long before they can actually see them. There is a certain something about the sound of a band from this area of Penna. that distinguishes it from all others. It is more than just the wealth of fine musicians so able and eager to play this type of music-tempos they choose-and it is certainly more than just the size of their predominantly German background of the musicians from this area. Whatever it is, the listener is immediately aware that this music SWINGS-not only is it easy to march to, but it makes you want to march, and Neversink Forest Band has IT.

The band was organized in 1914, and a fine musician and composer, Monroe A. Althouse, was the first director. Althouse composed many fine marches that are still played today by many bands across the country. One march, "The Tall Cedars March", was written for Neversink Forest Band, (track 1, side 1), and at the Tall Cedars National Convention, held in Atlantic City, N.J. in 1964, this march was adopted by the Supreme Forest as the official march of the Tall Cedars of North America. At that same convention session, William H. LeVan the present director of Neversink Band was appointed Supreme Director of Music for the Tall Cedars. "Billy", as Mr. LeVan is known throughout Cedar Land, still holds this position today.

We think you will find this recording different. The marches chosen are not the usual marches recorded by many of the fine bands of the land, as a matter of fact, some of them are so old that they are no longer in print. We invite you to turn up the volume, sit back, and march along with The Band of Neversink Forest #32, Tall Cedars of America, Reading, Pa.

INSTRUMENTALISTS

Clarient:
- Barthold, Homer N.
- Daniels, Arthur W.
- Geiger, Clayton F.
- Koller, Samuel I.
- Levan, Walter N.
- Levan, William M.
- Moyer, Ira D. (asst. director)
- Romig, Windfield H.
- Stitzman, Raymond
- Leader, Jr., J. Albert

Flute and Piccolo:
- Wollenhaupt, Wm. F.

Bass Clarient:
- Harper, Charles

Alto Saxaphone:
- Billingham, Krause
- Kremser, Harold, L. Jr.
- Sharman, Chas. W. Jr.
- Wagner, George W.

Tenor Saxophone:
- Flickinger, Henry L.
- Rhein, Robert F.
- Rump, Howard C.

Baritone:
- Mease, Victor J.
- Moyer, Earl D.
- Hill, William T.
- Lauchs, Ray M.
- Goodall, Arthur R.

Cornet:
- Boyer, Harry G.
- Drey, Dennis L.
- Feyl, Robert H.
- Green, Kenneth J.
- Hynemann, Garrett E.
- Ibach, Donald O.
- Levan, William H. (Director)
- Miller, David Wesley
- Mountz, Leroy D.
- Searfoss, Clinton H.
- Strunk, J. Richard
- Treida, Jr. Chas. I.

Bass:
- Althouse, Issac
- Bianchi, Romeo
- Keiser, Stewart E.
- Kreider, Harold, L. Jr.
- Mohler, Howard P.
- Russell, William E.
- Wanner, Dennis F.
- Cohen, Samuel

French Horn:
- Frey, Raymond L.
- Frimd, Robert L.

Oboe:
- Garber, Arthur W.

Trombone:
- Eshelman, Thomas J.
- Grim, Charles,
- Gilbert, Melvin R.
- Keller, Charles, S. Sr.
- Kistler, Robert F.
- Kohr, George R.
- Kohr, Gerald R.
- Rowe, William J.
- Sharman, Chas. W. 3rd
- Sharman, Dennis
- Straway, Samuel C.

Percussion:
- Missimer, Donald L.
- Rentschler, Ray S.
- Schaeffer, Jr. Thomas E.
- Wendler, Harry J. (asst. dir.
- Kelchner, Richard S.
- Breininger, J. Fred
- Breininger, Leroy W.
- Brecker, Joseph H.
- Gery, William K.

Custodian:
- Sweigart, Chas.

This recording was produced by:

Barclay Recording Company
Ridge Road - Orwigsburg, Pa.
(717) 366-2174

using Neumann microphones and Crown and Ampex multi-channel tape recorders. The laquer masters were cut on a stereo Westrex-neumann system.

SIDE I

1. Tall Cedars March
2. Acropolis March
3. Old Berks
4. National Emblem
5. Amor Patriae
6. Porter's Catalina Band

SIDE II

1. Supreme Triumph
2. Anthes
3. This Is My Country
4. The Kilties
5. National Spirit
6. The Stars and Stripes Forever

RECORDED IN GERMANY

Famous German folk songs by a trio dedicated to preserving this art form

DIE ORIGINAL SCHNEETHALER

STEREO PHI 451

PLAYABLE ON MODERN MONAURAL EQUIPMENT

Mercury Record Corporation, 35 E. Wacker Drive, Chicago, Illinois 60601 Printed in U.S.A.

Die Original Schneethaler

Side 1:

Annemarie (Annemarie) (R. Niel)

Gold und Silber (Gold and Silver) (F. Lehár/ W. Raschek)

Hohe Tannen (Tall Pines) (K. Farmer/W. Maidorn)

Hoch drob'n auf dem Berg (High up there on the mountain) (F. Grothe/E. Marischka)

O du mein Edelweiss (Oh, you my Edelweiss) (P. Röhricht)

Uber's Jahr, wenn die Kornblumen blühen (Next year, when the corn-flowers bloom)

Side 2:

Im Abendrot (In the sunset glow) (K. Farmer/ W. Maidorn)

Ich möcht' sogern dein Herz Klopfen hör'n (I would like to hear your heart beat) (J. Sirowy/H. Werner)

Holdrich, liebes Echo (Holdrich, dear echo) (B. de Weille/W. Rothernburg)

Die Fischerin vom Bodensee (The fisherwomen from Bodensee [Lake of Constance]) (G. Winkler)

Vergissmeinnicht (Forget-me-not) (Farmer/ Valentin)

Schneewalzer (Snow Waltz) (Volksw./arr. Maidorn/Valentino)

Die Original Schneethaler Orchestra (The Original Snow Valley Orchestra)

"Die Original Schneethaler," a group of three men who became very popular in Germany over a period of five years, and whose songs have reached the German Hit-Parade, have a very special and personal way of interpreting folk songs.

Franz Messner, who comes from Munich, started playing the guitar when young, and soon formed a singing and instrumental trio. Besides being an active member of a Bavarian Theatre group, he has written a number of musicals.

Klaus Netzle, also from Munich, started his singing career in the High School choir. After successfully completing his studies at the High School for Music, he formed a national folk-group and gave performances in Germany and Austria. Having played in eight different orchestras, he joined the "Schneethalers."

Alo Schnurrer, who was born in Bohemia, began his violin studies as a child. Later, during his military service, he learned to play wind instruments. When the war ended he played and sang for several years with his own orchestra, mostly in American clubs.

INTERNATIONAL

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Musical Treasures From Brazil: Carnival, religious song and dance melodies from Brazil. **PHI 435**

Krontjong Music From Indonesia: Indonesian instruments combined with exotic harmonics. **PHI 436**

Japan: A collection of folk music born in the history of Japan **PHI 437**

A Product of Mercury Record Productions, Inc., 35 East Wacker Drive, Chicago, Illinois 60601

STEREO

I'LL REMEMBER APRIL

PATTI PAGE With Jack Rael & His Orchestra

SIDE 1

A STEREOPHONIC HIGH FIDELITY RECORDING

1. A BLOSSOM FELL
2. IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE
3. MIGHTY LIKE A ROSE
4. YOU'RE THE ONE ROSE THAT'S LEFT IN MY HEART
5. MY WILD IRISH ROSE
6. GARDEN IN THE RAIN

SR-60081-A

LONG PLAYING HIGH FIDELITY

STEREO

I'LL REMEMBER APRIL

PATTI PAGE With Jack Rael & His Orchestra

SIDE 2

A STEREOPHONIC HIGH FIDELITY RECORDING

1. I DON'T CARE IF THE SUN DON'T SHINE
2. ON THE SUNNY SIDE OF THE STREET
3. THE BREEZE (That's Bringing My Baby Back To Me)
4. I'LL REMEMBER APRIL
5. APRIL SHOWERS
6. YOUNG AT HEART

SR-60081-B

LONG PLAYING HIGH FIDELITY

ZAFIRO
zafiro
Depósito Legal
B. 50.856 - 1972
33 1/3 r.p.m.
SGAE
CARA A
ZV - 725
STEREO
COMPATIBLE
"VIVA EL ORGANILLO"
1. LA CALESERA (Alonso) 2'40
2. EL RELICARIO (Padilla) 2'39
3. JOTA DE LA DOLORES (Bretón) 2'35
4. LA VERBENA DE LA PALOMA (Bretón) 2'2
5. DOCE CASCABELES (Freira) 2'40
6. SALUD, DINERO Y AMOR (Roles) 2'34
7. SUSPIROS DE ESPAÑA (Alvarez) 2'47
Antonio Apruzzese «El Rey del Organillo» y
Organillo de la Casa José Ferrer
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ZAFIRO

CARA B

ZV - 725

STEREO
COMPATIBLE

33 1/3 r.p.m.

SGAE

"VIVA EL ORGANILLO"

1. LOS NARDOS (Alonso) 2'33
2. JOTA DE «LA ALEGRIA DE LA HUERTA» (Chueca) 2'34
3. MAZURCA DE LAS SOMBRILLAS
(de «Luisa Fernanda») (Moreno Torroba) 2'35
4. PICHI (Alonso) 2'25
5. TABACO Y CERILLAS (Alonso) 2'26
6. NIÑA HECHICERA (C. Montillo) 2'34
7. ROSA DE MADRID (Barta) 2'29

Antonio Apruzzese «El Rey del Organillo» y
Organillo de la Casa José Ferrer

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Connoisseur Society

33⅓ R.P.M. Stereo

CS 965/Side 1

Manitas de Plata - Flamenco Guitar

Volume 2

Band 1:	**Fandangos**	**11:26**
Band 2:	**Tarantas y Bulerias** (Manitas de Plata)	**5:02**
Band 3:	**Gypsy Rhumba** (Jose Reyes-Manero Ballardo Manitas de Plata)	**3:18**

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SOUND IN THE SERVICE OF MUSIC

CONNOISSEUR SOCIETY • NEW YORK

Connoisseur Society

33⅓ R.P.M. Stereo

CS 965/Side 2

Manitas de Plata - Flamenco Guitar
Volume 2

Moritas Moras (De Plata-Reyes-Ballardo) **19:14**
Jose Reyes and Manero Ballardo, singers

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CONNOISSEUR SOCIETY • NEW YORK

LAUREL PUBLICATIONS

Kaleidophon

Chuck Anderson

Side A

6412-A

33 1/3 RPM

Prelude from #1 Cello Suite (JS Bach)	2.35
Variations on an Ancient Irish Air (unknown)	3:09
'Twas a Lover and His Lass (T. Morley)	4:27
Cherry Blossom (Japanese Folk Song)	4:53
Kaleidophon (C. Anderson)	5:05

℗1982 Laurel Publications, Inc.
205 Belaire Terrace
Mt. Laurel, N.J. 08054

LAUREL PUBLICATIONS

Kaleidophon

Chuck Anderson

Side B

6412-B

33 1/3 RPM

Prelude in Dm (JS Bach)	2:36
The Three Children (C. Anderson)	3:49
Gymnopedies #1 (E. Satie)	3:01
Themes For a Shattered Moonbow (C. Anderson)	5:07
Prelude For Piano (M. Ravel)	1:20
The Bamboo Flute (Chinese Folk Song)	3:44

℗1982 Laurel Publications, Inc.
205 Belaire Terrace
Mt. Laurel, N.J. 08054

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Larry Batter

Romance

Stereo LB245-A SIDE ONE

1. *In the End* (3:26)
(L. Batter)
2. *You're a Dance Away* (2:36)
(L. Batter)
3. *Loving You is All I'll Ever Need* (4:24)
(L. Batter)
4. *Romance* (2.25)
(S. Yaffe)
5. *Shattered Dreams of Love* (4:02)
(L. Batter)

All songs published by Batter Bits BMI
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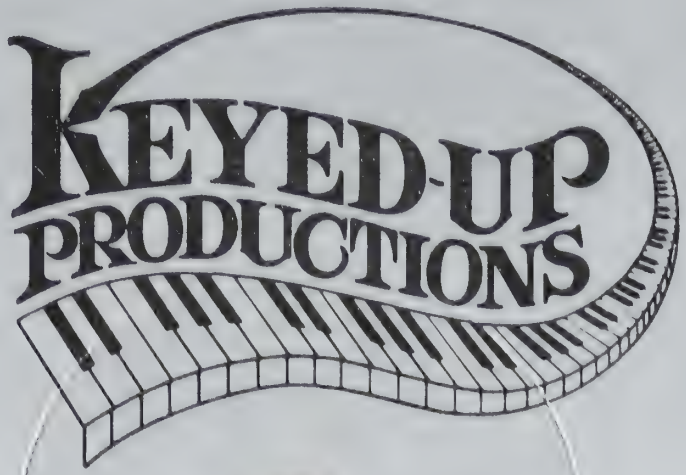
Larry Batter

Romance



Stereo LB245-B

SIDE TWO

1. *Oh Wanda* (3:15)
(L. Batter)
2. *Knock on Wood* (2:12)
(L. Batter R. Eisner)
3. *I'll Be Back to Stay* (4:24)
(L. Batter A. Bullen)
4. *Nothing's Real* (4:37)
(L. Batter J. Russell)

All songs published by Batter Bits BMI
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AUDIORAMA
AR
A-314
33⅓ RPM
Side One
ALFONSO VELEZ EN NAVIDADES 1982
1. FLOR MARCHITA-Aguinald (D.R.)
2. LA ENVIDIA-Guaracha jibara (Pedro Rios)
3. POBRE MILLONARIO-Aguinaldo (Luis A. Perez)
4. TE DI EL CORAZON-Aguinaldo (H. Rosado)
5. NI EL AGUA DEL NILO-
Aguinaldo (H. Rosado)
6. PUERTO RICO TIERRA LINDA-
Aguinaldo (Tony Valentin)
ALFONSO VELEZ Y SU CONJUNTO TIPICO
AUDIORAMA RECORD CORP., 658 TENTH AVE., NEW YORK, N.Y. 10036

AUDIORAMA
A-314
Side Two
33⅓ RPM
ALFONSO VELEZ EN NAVIDADES 1982
1. VENENO DE AMOR-Aguinaldo (Angel Aleman)
2. ME LLAMAN EL JIBARITO-Guaracha (A. Velez)
3. NO LLORES-Aguinaldo (Alfonso Velez)
4. ALLA EN UN BOHIO-Aguinaldo (Tony Valentin)
5. RON CANA Y EL MOSQUITO-
Trulla (Nito endez)
ALFONSO VELEZ Y SU CONJUNTO TIPICO
AUDIORAMA RECORD CORP., 658 TENTH AVE., NEW YORK, N.Y. 10036

THE RICHIE MOORE TRIO

Marriott
RECORDS

SIDE A
M 101

1. I WANT A LITTLE GIRL (2:30)
   (Mencher-Moll)
2. YELLOW BIRD (3:30)
   (Luboff-Keith-Bergman)
3. MY KINDA GAME (2:30)
   (R. Galichinski) - R-MOR Music (ASCAP)
4. LIDA ROSE (2:30)
   (Meredith Willson)
5. SONG OF INDIA (4:00)
   (Rimsky-Korsakoff)

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THE RICHIE MOORE TRIO

Marriott
RECORDS

SIDE B
M 101

1. **TEACH ME TONIGHT** (3:00)
   (Cahn-Depaul)
2. **KEEP REACHIN FOR HEAVEN** (2:38)
   (R. Galichinski) - R-MOR Music (ASCAP)
3. **JOLLY WINDJAMMER** (3:00)
   (R. Galichinski) - R-MOR Music (ASCAP)
4. **BAND MEDLEY** (10:00)

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DAVID WELLS

TK4348DW
33 1/3 RPM
STEREO

SIDE 1

℗ 1984 TOKAR MUSIC
© 1984 DAVID WELLS
All selections ASCAP

1. **Cowboys & Ladies** 3:03–D.Wells
2. **Stony Top** 3:14–D.Wells
3. **One More Lousy Sunset In Paradise** 3:56–D.Wells
4. **Patiently** 3:20–D.Wells
5. **Seedy Juanita's Rowdy Yahoo** 2:52–D.Wells

DAVID WELLS

TK4348DW
33⅓ RPM
STEREO

SIDE 2

℗ 1984 TOKAR MUSIC
© 1984 DAVID WELLS
All selections ASCAP

1. **Mustang Women** 3:44–D.Wells
2. **Hide Your Heart** 4:07–D.Wells
3. **Rainbow Rain** 3:51–D.Wells
4. **Just A Cowboy At Heart** 3:57–D.Wells
5. **I'll Take Texas** 3:48–D.Wells

LITTLE MICHAEL SINGS

STEREO
33 1/3 RPM

Side One
QCA 349A

1. SILVER AND GOLD 2:54
   (Michael Lord, Jr.) Bosken Music (BMI)
2. WHEN I MET JESUS 2:38
   (Peggy Lord) Bosken Music (BMI)
3. THE GREATEST MIRACLE 2:49
   (Peggy Lord) Bosken Music (BMI)
4. JESUS, I LOVE YOU 3:53
   (Michael Lord, Jr.)
   Bosken Music (BMI)

℗1976, QCA Records

Mfg. by Queen City Album, Inc., Cincinnati, Ohio 45225

LITTLE MICHAEL SINGS

STEREO
33 1/3 RPM

Side Two
QCA 349B

1. I'M THINKING OF A DAY 3:25
   (Michael Lord, Jr.) Bosken Music (BMI)
2. IT'S A PLEASURE (To Serve The Lord)
   (Michael Lord, Sr.) Bosken Music (BMI)
3. GOD IS GOD 1:20
   (Traditional) P.D.
4. BALLAD OF JODY 6:52
   (P. Lord - M. Lord, Sr.)
   Bosken Music (BMI)

℗1976, QCA Records

Mfg. by Queen City Album, Inc., Cincinnati, Ohio 45225

LA VOIX DE L'ESPERANCE

"Jesus Is The Answer

Fè Yon Ti Palé Avèl"

COTE I

DRP-8338

JESUS CÉ RÉPONSE LA
Jean Charles Philippe

FÈ YON TI PALÉ AVÈL
Pierre Nadal

SI LE SOLEIL N' ÉCLAIRE PLUS POUR TOI
Norgaisse P. Yvon

MONTAGNE YO PRAL TREMBLÉ
Raymonde Faustin

LA VOIX DE L'ESPERANCE

"Jesus Is The Answer

Fè Yon Ti Palé Avèl"

COTE II

DRP-8338

L'ENFANT PRODIGUE
Pierre Nadal

SUPPLICATION
Pierre Nadal

A LA YON TEMPS SEIGNEUR
Pierre Nadal

COLLECTORS' ITEM

HAROLD MELVIN & THE BLUE NOTES

PZ 34232
STEREO

SIDE 1
AL 34232

1. THE LOVE I LOST 6:24 -K. Gamble - L. Huff-
2. BAD LUCK 6:29 -J. Whitehead - G. McFadden - V. Carstarphen-
3. IF YOU DON'T KNOW ME BY NOW 3:27 -K. Gamble - L. Huff-
4. BE FOR REAL 7:31 -L. Huff - C. Gilbert-

℗ 1972, 1973, 1974, 1975, 1976 CBS Inc.

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City

COLLECTORS' ITEM

HAROLD MELVIN & THE BLUE NOTES

PZ 34232
STEREO

SIDE 2
BL 34232

1. WAKE UP EVERYBODY 7:30 -J. Whitehead - G. McFadden - V. Carstarphen-
2. HOPE THAT WE CAN BE TOGETHER SOON 3:45 -K. Gamble - L. Huff- (Featuring Sharon Paige)
3. WHERE ARE ALL MY FRIENDS 3:22 -J. Whitehead - G. McFadden - V. Carstarphen-
4. I MISS YOU 8:31 -K. Gamble - L. Huff-

℗ 1972, 1973, 1974, 1975, 1976 CBS Inc.

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City

SPOKEN ARTS

SA 845 **SIDE ONE**

Made in U.S.A. NO-BP-0968

GRIMM'S FAIRY TALES (Volume II)
read by
EVE WATKINSON and CHRISTOPHER CASSON

Band 1: TOM THUMB
Band 2: THE GOLDEN GOOSE
Band 3: THE THREE SLUGGARDS

Presented by Arthur Luce Klein
Musical Arrangements by Christopher Casson

33 1/3 RPM

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SPOKEN ARTS

SA 845

Made in U.S.A.

SIDE TWO

NO-8P-0969

GRIMM'S FAIRY TALES (Volume II)
read by
EVE WATKINSON and CHRISTOPHER CASSON

Band 1: THE JUNIPER TREE

Band 2: THE SEVEN RAVENS

Presented by Arthur Luce Klein
Musical Arrangements by Christopher Casson

33 1/3 RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

sello
Vergara
SV
Alberto Podestá con el
conjunto de Ramón Ozan
LP-166 A
LARGA
DURACION
33 1/3
1 CAMBALACHE Enrique Dicobelo Tango
2 TE ACONSEJO QUE ME OLVIDES Mafia y Curi Tango
3 PORTERO SUBA Y DIGA Eduaren y Cury Tango
4 MAS SOLO QUE NUNCA Leone Dizeo Tango
5 MI NOCHE TRISTE Contursi Catriota Tango
6 EL CHOCLO Villodo-Discepolo-Catan Tango

sello
vergara
SV
Alberto Podesta con el
conjunto de Ramón Ozán
LP-166 B
LARGA
DURACION
33 1/3
1 LA BAYOLA Tuegols Tugini Tango
2 EL AGUACERO Catulo y González Castillo Tango
3 CAFETIN DE BUENOS AIRES E. S. D. y M. m. Tango
4 AQUEL TAPADO DE ARMIÑO Delfin M. R. Tango
5 SILVANDO Catulo Castillo P. Tango
6 GARUFA Mondiño Safinge Tango

Century Advent recording

HARP OF JOY

SHAKER FOLK SPIRITUALS
NEW ENGLAND PSALMODY
PLYMOUTH CHURCH OF SHAKER HEIGHTS

John D. Herr, Minister of Music

SIDE ONE
STEREO

33⅓ RPM
PC-08-767 A

1. COME LIFE, SHAKER LIFE/WE ARE MARCHING/ DOXOLOGY (COME, LET US CHANT)/A DREAM/ TIS THE GIFT

2. MOUNT ZION/RIGHTS OF CONSCIENCE/ A PRAYER FOR THE CAPTIVE

3. ODE TO CONTENTMENT/MILLENNIAL PRAISE/ SUPPLICATION

4. GENTLE WORDS/LOVE IT LITTLE

4150 Mayfield Rd.
Cleveland, Ohio 44121

Century Advent recording

HARP OF JOY

SHAKER FOLK SPIRITUALS
NEW ENGLAND PSALMODY
PLYMOUTH CHURCH OF SHAKER HEIGHTS

John D. Herr, Minister of Music

SIDE TWO
STEREO

33⅓ RPM
PC-C8-767 B

1. PSALM 8 (Ainsworth Psalter) / PSALM 7 (Sternhold & Hopkins) / PSALM 115 (Sternhold & Hopkins) / PSALM 85 (Sternhold & Hopkins) / PSALM 23 (Bay Psalm Book) / PSALM 100 (Bay Psalm Book)

2. PSALM 100 (Grounds & Rules by Walter) / PSALM 100 NEW (Introduction by Tufts) / PSALM 149 (Introduction by Tufts) / PSALM 81 (Royal Melody by Trans'ur)

3. THE LORD IS GOOD TO ALL (Holden) / THE BIRD (Billings) / O PRAISE THE LORD (Billings)

4150 Mayfield Rd.
Cleveland, Ohio 44121

DISCOS CBS INTERNATIONAL

EMILIO JOSE
Un Paso Adelante

LADO A

℗ 1983
CBS, Inc.
Recorded by
Hispavox, Spain.

HIL-80366
STEREO
33 1/3 RPM

UN PASO ADELANTE 3:23
NO ME CONOZCO YA 4:02
CORAZON INQUIETO 3:23
TE ESTAS OLVIDANDO DE MI 3:15
CUANDO TE DIGO QUE TE AMO 4:19
Letra y Música: Emilio José.

Distributed & Manufactured by Discos CBS International

DISCOS CBS INTERNATIONAL

EMILIO JOSE

Un Paso Adelante

LADO B

Ⓟ 1983

CBS, Inc.

Recorded by
Hispavox, Spain.

HIL-80366
STEREO
33 1/3 RPM

UNA CANCION 3:12
ADIOS AMOR 3:46
VUELVE MUJER 3:21
MIRAR LA VIDA CON OJOS NUEVOS 3:19
TU 3:33
Letra y Música: Emilio José.

Distributed & Manufactured by Discos CBS International

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CBS

ABRAZAME
LOLITA

(P) 1976 CBS España

33 1/3

ESTEREO

14-1007

A

1. ABRAZAME
I. Moreno - P. Cepero
2. LO VOY A DIVIDIR
R. Livi
3. COMO UN GORRION
J. M. Serrat
4. BESAME
Ruíz Venegas
5. SOLA
L. López - P. Cepero

Arreglos: J. Galvao
Producción: José L. de Carlos

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CBS

ABRAZAME
LOLITA

(P) 1976 CBS España

33 1/3

ESTEREO

14-1007

B

1. NO RENUNCIARE
J. Ruíz Venegas
2. A TU VERA
R. de León Solano
3. NO NOTAS QUE ESTOY TEMBLANDO
J. C. Calderón
4. LO QUE YO DARIA
J. Ruíz Venegas
5. SI ME VUELVES A MIRAR
O. Gómez

Arreglos: J. Galvao
Producción: José L. de Carlos

FABRICADO EN COLOMBIA POR DISCOS CBS S. A. • MARCAS REGISTRADAS

JB

JACOBS BROTHERS

YOURS FOR THE ASKING

STEREO
33 1/3 rpm

SIDE ONE
2606A

1. THROUGH IT ALL - 3:03
   (Crouch) Manna/ASCAP
2. FROM THIS MOMENT ON - 3:13 (Rogers)
3. O HAPPY DAY - 3:47
   (Hawkins) Kama Rippa
4. YESTERDAY - 1:53 / J. Jacobs
5. THERE'S A WHOLE LOTTA PEOPLE
   GOIN' HOME - 3:14 (Ingles)

PILLAR PRODUCTIONS

JB

JACOBS BROTHERS

YOURS FOR THE ASKING

1. PUT YOUR HAND IN THE HAND (Maclellan) Beechwood/BMI
   HE'S GOT THE WHOLE WORLD IN HIS HANDS (Traditional) / 2:08

STEREO
33 1/3 rpm

SIDE TWO
2606B

2. WHO AM I? - 4:10 (Goodman) Journey Music
3. THE BATTLE IS ALMOST WON - 2:15 (Gaither) Gaither/ASCAP
4. THIRSTING FOR GOD (Mike Jacobs) Jacobs Bros. Publishing Co.
   HOLY, HOLY (Owens) Lexicon/ASCAP / 5:00
5. OPEN YOUR HEART - 3:16 (Spencer)

PILLAR PRODUCTIONS

MARCA REGISTRADA

CANTA EL TRIO VEGABAJEÑO

VOLUMEN 3

PRR - 903

LP - 85 - A

1. ME ENAMORE DE TI - BOL.
RUBEN MORALES — JUAN R. LOZANO

2. LINDO QUERUBIN - BOL.
PEPITO MADURO

3. CON EL AMOR TODO SE OLVIDA - DANZA
E. VIGOREAUX

4. NO TE ENGAÑES CORAZON - BOL. TANGO
D. A. R.

5. ESTOY METIO - GUARACHA
LCDO. F. HERNANDEZ VARGAS

6. NOSTALGIA - BOL. TANGO
J. CARLOS COBIAN

PUERTO RICO RECORD & MFG CO INC SAN JUAN, P.R.

MARCA REGISTRADA
CANTA EL TRIO VEGABAJEÑO
VOLUMEN 3
FRR - 904
LP - 85 - B
1. QUE LO DISPONGA DIOS - BOL.
BENITO DE JESUS
2. CORAZONCITO DE PAPEL - GUARACHA
PLACIDO ACEVEDO
3. DILE QUE VUELVA - BOL.
BENITO DE JESUS
4. CARAMELITO DE AMOR - GUARACHA
BENITO DE JESUS
5. AMOR ETERNO - BOL.
RUBEN MORALES — JUAN R. LOZANO
6. DONDE ESTAS CORAZON
L. MARTINEZ SERRANO
PUERTO RICO RECORD & MFG CO INC SAN JUAN P.R.

Lardovic

Dorceant's Record

THE HAPPY SINGERS
"Pardonné"

PHD-1015
©1982

Side I
33 1/3 RPM
Stereo

1.-PARDONNÉ -3:15
Comp. R. Phanord
2.-JESUS GET A HOLD OF MY LIFE -3:20
Arr. Phanord
3.-AMOU KRIS -4:15
P. D. Arr. Phanord
4.-RÉSSUCITÉ -2:55
Comp. R. Phanord
5.-LET'S ALL GO DOWN -3:05
Arr. Phanord

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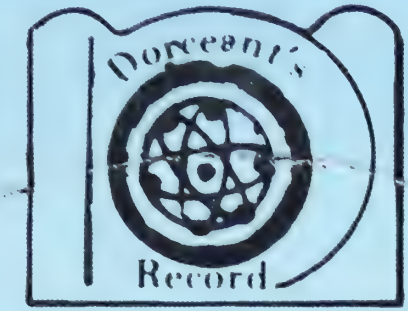

THE HAPPY SINGERS

"Pardonné"

PHD-1015

® 1982

Side II
33 1/3 RPM
Stereo

1.-HEY, JESUS T'APPELLE -2:30
Comp. R. Phanord

2.-OH, THEY TELL ME -3:20
Arr. Phanord

3.-REVIENS -4:10
Comp. R. Phanord

4.-A QUI CRIER -3:27
Arr. Phanord

5.-ONE MORE VALLEY -2:45
P. D. Arr. Phanord

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HECHO EN COLOMBIA

Conjunto Son del Barrio

Rumba Antillana

(7710)001
009 - A

1 EL VIEJITO CAÑANDONGA (Servando Diaz)
2 MI RANCHITO (D. R.)
3 CAÑA QUEMA (D. R.)
4 MIENTES (Miguel Matamoros)

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(P) 1992 - K.

HECHO EN COLOMBIA

Conjunto Son del Barrio

Rumba Antillana

(7710)001
009-B

1 A BARACOA ME VOY (D. R.)

2 CAMINO POR VEREDA (Nico Saquito)

3 MEDLEY SON DEL BARRIO (Miguel Matamoros)

OLVIDO
REALIDADES
HOY LA RUMBA

(P) 1992 - K.

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Lado 1 Mono

AVL-3361 MAAP-7784
SADAIC-COMAR

"Magaldi - Noda" Vol. III

1. ADIOS MUCHACHOS -Tango-
(C. Vedani-J. C. Sanders)
2. TRENZAS DE ORO -Zamba-(A.Magaldi-P.Noda)
3. MI UNICO TESORO -Tango-
(Emilio Magaldi-Magaldi-Noda)
4. CANCION DE PRIMAVERA
-Vals- (A. Magaldi-P. Noda)

RCA Victor

5. EN UNA ALDEA DE ESPAÑA (S. Lewis-
J. Young-M. Wayne-vers. cast. E. Cadícamo)
6. MARGARITA PUNZO -Canción montevideana-(F.Silva Valdés-G.Matos Rodríguez)

Magaldi
1.5. con guitarras - 3. con Orquesta

Magaldi - Noda
2.4.6. con guitarras

REPRODUCCION Y EDICION AUTORIZADA A RCA S. A. I. C. (ARGENTINA) DE FIJACIONES FONOGRAFICAS MAESTRAS DE RCA RECORDS Y MARCAS REGISTRADAS DE SU TITULAR RCA CORPORATION (U. S. A.) RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO. PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y/O RADIOTELEDIFUSION. INDUSTRIA ARGENTINA

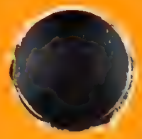
Lado 2 Mono

AVL-3361 MAAP-7785

SADAIC-COMAR

"Magaldi - Noda" Vol. III

1. AMURADO -Tango- (I. de Grandis-P. Laurenz-P. Maffia)
2. VIVA SAN LUIS -Zamba- (R. A. Rodríguez)
3. SE QUEMA, SE QUEMA Y SE QUEMO -Ranchera- (E. Magaldi-F. Pracánico)
4. A ESO E' LA MEDIA NOCHE -Aire provinciano- (J. N. Vega)



Victor

5. NO QUIERO VERTE LLORAR -Tango- (R. Sciammarella-A. Magaldi)
6. FIESTA CAMPERA -Chacarera- (Cirilo Allende)

Magaldi

1. con guitarras - 3.5. con Orquesta

Magaldi - Noda

2.4.6. con guitarras

REPRODUCCION Y EDICION AUTORIZADA A RCA S. A. I. C. (ARGENTINA) DE FIJACIONES FONOGRAFICAS MAESTRAS DE RCA RECORDS Y MARCAS REGISTRADAS DE SU TITULAR RCA CORPORATION (U. S. A.) - RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO. PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y/O RADIOTELEDIFUSION INDUSTRIA ARGENTINA.

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EPOCA DORADA VOL. 3

Los Más Grandes Exitos

ENRIQUE GUZMAN

1. TU VOZ (PLUS JET T'ENTENDS)
A. Barriere
2. TE SEGUIRE (Balada)
(CHARIOT I WILL FOLLOW YOU)
N. Gimbel - A. Altman - J. Piante
J. N. Stole - D. Roma - Manzanero

LADO I

14478

CBS

ESTEREO

A

33 1/3

3. UNO DE TANTOS (Balada)
(UNO DEI TANTI)
Donida - Mogol - Manzanero
4. LA DIOSA DEL AMOR (Balada)
(LEAVING DREAM)
Lee Thomas - C. Thomas
5. PICARA
García Padilla - A. Algueró
6. SECRETAMENTE
Hoffman - Maning - Markwell

FABRICADO EN COLOMBIA POR DISCOS CBS S. A. • MARCAS REGISTRADAS

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EPOCA DORADA VOL. 3

Los Más Grandes Exitos

ENRIQUE GUZMAN

1. LO SE (I Will)
Dock Glasser
2. PRINCESITA (PRINCESS) (Balada)
Bill Cioffero
3. MALA MUJER (MALA FEMENA) (Balada)
Allen - Toto - A. Manzanero

LADO II

14478

33 1/3

B

4. POR FAVOR UN TANGO
P. Renis - Mogol - Manzanero
5. MI CORAZON CANTA
Rome - Jambain - Herpin
6. ANGEL DE MI VIDA
(ANGEL OF THE MORNING)
Chip Taylor - J. Pumar
6: Arreglos y Dirección de
Luis Cárdenas

FABRICADO EN COLOMBIA POR DISCOS CBS S. A. • MARCAS REGISTRADAS

Sonolux

FIN DE SEMANA
CON LOS CONJUNTOS DE MODA

1: LOS BLACK STARS. Canta: Joe
2: LOS MONJES. Canta: Jorge Enrique
3: EL COMBO DE LEY. Canta: Jaime Ley
4: LOS GRECOS. Canta: Juan José
5: LOS ANDINOS. Canta: Guillermo
6: LOS BACHILLERES. Canta: Carlos Arturo.

LP 12-804 **Lado 1**

1 TOÑO MIRANDA EN EL VALLE - Paseo
(Toño Miranda)
2 MAMA YO QUIERO - Guaracha
(Jararaca - Paive - Mapel)
3 LA LUNA Y EL RIO - Cumbia
(Gildardo Montoya)
4 LOS SECUESTRADORES - Merengue
(Luis Carlos Montoya)
5 PASEO POR COLOMBIA - Cumbia
(Guillermo Zapata)
6 ARROYITO DEL AMOR - Merengue
(Ignacio López - Guillermo Toro)

LP 12-804—A

PRODUCTO DE INDUSTRIA ELECTRO SONORA S.A. MEDELLIN-COLOMBIA-DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS

Sonolux

FIN DE SEMANA
CON LOS CONJUNTOS DE MODA

1: LOS GRECOS. Canta: Pablo Emilio
2: LOS BACHILLERES. Canta: Carlos Arturo
3: LOS MONJES. Canta: Jorge Enrique
4: EL COMBO DE LEY. Canta: Jaime Ley
5: LOS ANDINOS. Canta: Guillermo
6: LOS BLACK STARS. Canta: Joe

LP 12-804 **Lado 2**

1 TODO LO QUE TENGO ES TUYO - Paseaíto
(Mario Clavell - Poupée)
2 PACHECO TIENE EL PALITO - Paseaíto
(José Garibaldi Fuentes)
3 AMORES DE CONTRABANDO - Paseo
(José Garibaldi Fuentes)
4 SE VA LA MINI - Paseaíto
(León Cardona - Guillermo Zuluaga)
5 QUE BONITO, QUE BONITO ES EL AMOR
Porro (Domingo Rullo)
6 PROVOCACION - Paseaíto
(Enrique Marrero)

LP 12-804—B

PRODUCTO DE INDUSTRIA ELECTRO SONORA S.A. MEDELLIN - COLOMBIA - DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS

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EMI

LA VOIX DE SON MAITRE

STEREO

C 069 - 0.2014 A

(P) 1969

2C 069 - 02014

I

SHEHERAZADE, OP. 35

Suite symphonique d'après les « Mille et une Nuits »

NICOLAS RIMSKY-KORSAKOV (1844-1908)

a) 1er Mouvement : La mer et le bateau de Sinbad
b) 2me Mouvement : Le récit du Prince Kalander
c) 3me Mouvement : Le jeune Prince et la Princesse

CHICAGO SYMPHONY ORCHESTRA

direction : **SEIJI OZAWA**

violon solo : **Victor Aitay**

MADE IN FRANCE BY PATHE MARCONI EMI

TOUS DROITS DU PRODUCTEUR DE L'ŒUVRE PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS • SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXÉCUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS

EMI

LA VOIX DE SON MAITRE

STÉRÉO

C 069 - 0.2014 B

℗ 1969

2C 069 - 02014

SHEHERAZADE, OP. 35 - Suite symphonique d'après les « Mille et une Nuits »

NICOLAS RIMSKY-KORSAKOV (1844-1908)

a) 4me Mouvement : Fête à Bagdad - La mer - Naufrage du bateau sur les rochers

2 **DANSES POLOVTSIENNES** - extraites du « Prince Igor »

FIN A. BORODINE (1833-1887) - révision N. Rimsky-Korsakov

b) Danses des jeunes filles polovtsiennes (Acte II nº 8)

c) Danses polovtsiennes (Acte II nº 17)

CHICAGO SYMPHONY ORCHESTRA

direction : **SEIJI OZAWA**

violon solo : **Victor Aitay**

MADE IN FRANCE BY PATHÉ MARCONI EMI

Fiesta

RECORD COMPANY
NEW YORK, U.S.A.

THE PIPERS' WELCOME

The Bilston Glen Pipe Band
Pipe Major - Archie Pinkman

SIDE 1

33⅓ RPM

FLPS 1758-A

(33-0407)

1. 2/4 MARCHES:
   The Haughes of Cromdale, etc.
2. MEDLEY OF PIPING FAVOURITES:
   Kenmuir's Up and Awa', etc.
3. MARCH, STRATHSPEY & REEL:
   Jeannie Carruthers, etc.
4. 6/8 MARCHES:
   Kirkhill, etc.
5. 4/4 MARCHES:
   Scotland The Brave, etc.

An EMI RECORDS Recording

Fiesta

RECORD COMPANY
NEW YORK, U.S.A.

THE PIPERS' WELCOME

The Bilston Glen Pipe Band
Pipe Major - Archie Pinkman

SIDE 2

33⅓ RPM

FLPS 1758-B

(33-0407)

1. 6/8 MARCHES:
   I Am A Young Man, etc.
2. MEDLEY:
   P/M Donald Maclean of Lewis, etc.
3. MARCH, STRATHSPEY & REEL:
   The Highland Wedding, etc.
4. SLOW AIR & JIGS:
   Lochetive Side, etc.
5. 6/8 MARCHES:
   Lady Dorothea Stewart Murray, etc.

An EMI RECORDS Recording

PELICAN RECORDS

NEW MOON

LP 2020
MONO

Side 1
33 1/3 RPM

1. Overture / Chorus
2. Farmer's Daughter
3. Dialogue
4. Farmer's Daughter
5. Wanting You

NEW MOON © 1931 MGM Dist. Corp.
® 1958 Loew's Inc.
℗ 1980 Pelican Records

PELICAN RECORDS

NEW MOON

LP 2020
MONO

Side 2
33 1/3 RPM

1. Lover Come Back To Me
2. One Kiss
3. Waltz / Dialogue
4. What Is Your Price, Madame?
5. Stouthearted Men
6. Soldiers Chorus / Lover Come Back To Me
7. Lover Come Back To Me / Finale

NEW MOON © 1931 MGM Dist. Corp.
® 1958 Loew's Inc.
℗ 1980 Pelican Records

Produced by: GODELL MUSIC CO. 3401 N. W. 7 St. - Miami, Fl. 33125

COMPAS

PARA LOS BOHEMIOS

Compas-6020
STEREO
Serie Internacional

LADO A
33 1/3 RPM

LA ARAÑA
(Jose Alfredo Jimenez)
EL REY
(Jose Alfredo Jimenez)
CINCO CENTAVITOS
(Hector Ulloa)
UN MUNDO RARO
(Jose Alfredo Jimenez)
AMORCITO CORAZON
(D.R.)
LINDA
(Pedro Flores)

Produced by: GODELL MUSIC CO. 3401 N. W. 7 St. Miami, Fl. 33125

COMPAS

PARA LOS BOHEMIOS

Compas-6020
STEREO
Serie Internacional

LADO B
33 1/3 RPM

DE CIGARRO EN CIGARRO
(L. Bonfa-F. Garcia)
VIRGEN DE MEDIANOCHE
(Placido Acevedo)
NUESTRO JURAMENTO
(Benito de Jesus)
MIL COSAS
(Francisco Corchado)
NIEGALO TODO
(German Rosado)
ELLA
(Jose Alfredo Jimenez)

Windblow

Carter Brothers Band

A U R O R A

Produced by: Dick Webb, Tim & Dan Carter

Side 1

WB-31551
(43262)

WHY YOU BEEN GONE SO LONG 3:49
Mickey Newbury BMI

SHANNON 3:42
Dan Carter Windblow Music BMI 1984

HIDEAWAY 3:27
Len Tucker Windblow Music BMI 1984

RUNNIN' AGAIN 3:52
Dan Carter Windblow Music BMI 1984

AS SHE DANCED 3:52
Len Tucker Windblow Music BMI 1984

Windblow Records
Rt. 2 Box 471-C
New London, N.C. 28127

Windblow

Carter Brothers Band

AURORA

Produced by: Dick Webb, Tim & Dan Carter

Side 2

WB-31551
(43262)

MR. SPACEMAN 2:51
J. McGuinn BMI

ELEANOR RIGBY 3:40
Lennon-McCartney-
McCartney Music BMI

NORTHERN LIGHTS 6:56
Dan Carter Windblow Music 1984

HIT THE ROAD, JACK 3:44
Curtis Mayfield Tangerine Music BMI

Windblow Records
Rt. 2 Box 471-C
New London, N.C. 28127

Side A :

Island Night Records

ALVIN PIERRE

STEREO
33 1/3 RPM
OP025CA
All rights reserved

Oscar's PRODUCTIONS INC.

Jam Me
Jam Me (Club Mix)

Songs written by Alvin Pierre
Arranged & Produced by Carroll Hodges & Alvin Pierre for Oscar's Production
Executive Producer : Melvin Oscar
Manufactured & Dist. by Island Night Records
Tel.516-582-3366 / Fax : 516-582-2124
T'dad & Tobago : Crosby's Music Center / Tel. 809-622-3814
Canada : JBS Records / Tel.905-896-3845
For Bookings call
516-582-3366 / Fax : 516-582-2124
T'dad call : Vernon Oscar
Tel.809-624-0101

Side B :

ALVIN PIERRE

STEREO
33 1/3 RPM
OP025CA
All rights reserved

Subway Bacchanal
Subway Bacchanal (Club Mix)

Songs written by Alvin Pierre
Arranged & Produced by Carroll Hodges & Alvin Pierre for Oscar's Production
Executive Producer : Melvin Oscar
Manufactured & Dist. by Island Night Records
Tel.516-582-3366 / Fax : 516-582-2124
T'dad & Tobago : Crosby's Music Center / Tel. 809-622-3814
Canada : JBS Records / Tel.905-896-3845
For Bookings call
516-582-3366 / Fax : 516-582-2124
T'dad call : Vernon Oscar
Tel.809-624-0101

EAST SIDE DAVE
AND THE
PINE RIDGE
MOUNTAIN BOYS
"Pleased & Proud To Be Here"

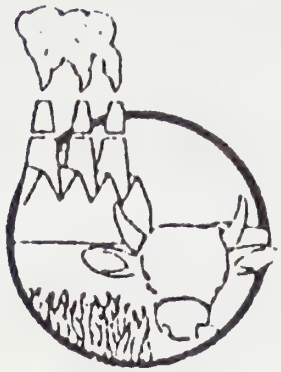
SIDE A
#001ML
℗©1984

1. Foggy Mountain Breakdown - 2:30
2. Your Love Is Like A Flower - 2:53
3. High On A Mountain - 3:42
4. Sittin' On Top Of The World - 1:54
5. The Devils Dream - 4:27
6. This Is How To Yodel - 3:23
7. John Henry, The Steel Drivin' Man - 1:45

EAST SIDE DAVE
AND THE
PINE RIDGE
MOUNTAIN BOYS
"Pleased & Proud To Be Here"

SIDE B
#001ML
℗©1984

1. Ground Hog - 2:49
2. Pig In A Pen - 3:18
3. White Doves - 5:06
4. Rocky Top - 2:36
5. Mighty Dark Monster - 2:46
6. Ole' Slew Foot - 2:47
7. Reuben's Train - 3:30



OHIO
RECORDS

Mass Tango

SIDE ONE
33 1/3 RPM
STEREO

MT-8889-2
OHIO RECORDS
#14-C • 170 SECOND AVE.
N.Y, NY 10003

1. EVERYTHING'S OPEN WIDE 2:34
(CUSHMAN • BELL • LEVY) LAUNDRYTIME MUSIC, BMI

2. HIGHWAY TEN 4:25
(CUSHMAN • BELL • GOODALE) BEAGEACEE MUSIC, BMI

3. GO 3:30
(CUSHMAN • BELL • LEVY • BURNS) SAQUEBOUTE MUSIC, BMI

4. OUR HEADS ARE SPINNING 3:39
(CUSHMAN • BURNS) SAQUEBOUTE MUSIC, BMI

5. RAINDROP GIRL 3:53
(CUSHMAN • BELL • LEVY) LAUNDRYTIME MUSIC, BMI

©℗ MASS TANGO / OHIO RECORDS

OHIO
RECORDS

Mass Tango

SIDE TWO
33 1/3 RPM
STEREO

MT-8889-2

OHIO RECORDS
#14-C • 170 SECOND AVE.
N.Y, NY 10003

1. SHE'S GONE TO MEXICO 2:15
(CUSHMAN • BELL • LEVY • BURNS) SAQUEBOUTE MUSIC, BMI

2. FREAKTOWN 3:19
(CUSHMAN • BELL • LEVY • BURNS) SAQUEBOUTE MUSIC, BMI

3. NIGHTS OF THE HIGHWAY 2:39
(CUSHMAN • BELL • LEVY) LAUNDRYTIME MUSIC, BMI

4. KISSING A STRANGER 2:58
(CUSHMAN • BELL • LEVY) LAUNDRYTIME MUSIC, BMI

5. DREAMING OF JANE 4:36
(CUSHMAN • BELL) LAUNDRYTIME MUSIC, BMI

©℗ MASS TANGO / OHIO RECORDS

PickleHead

NOTHING SACRED

SIDE A
33 1/3 RPM

PR 101 LP
STEREO

1. Modern Romance 3:26
(Tew)
2. Change For The Worse 4:07
(Rosato)
3. Paris, France 4:00
(Rosato)
4. Say What You Mean 4:25
(Rosato)
5. Folsom Prison Blues 4:23
(J. Cash)

℗&© 1988 Matt Rosato and Eric Tew

PickleHead

NOTHING SACRED

SIDE B
33 1/3 RPM

PR 101 LP
STEREO

1. Poor Richard 2:20
(Tew)
2. Eve Of The Destruction 4:16
(Rosato)
3. The Please Don't Tell Me I'm Going To Hell Blues 3:41
(Tew)
4. Harrison Bergeron 2:40
(Rosato)
5. People In This World 4:49
(Rosato / Tew)

℗&© 1988 Matt Rosato and Eric Tew

ALARUMS AND EXCURSIONS

Joyce Mekeel/William Thomas McKinley

THE BOSTON MUSICA VIVA

Richard Pittman, Music Director

NR 203-A
Stereo

SIDE ONE
33 1/3 RPM

JOYCE MEKEEL

1. ALARUMS AND EXCURSIONS (17:26)
Joyce Mekeel/BMI

2. RUNE (6:28)
Joyce Mekeel/BMI

© Northeastern University / 360 Huntington Ave., Boston, MA 02115 USA/ 1982

ALARUMS AND EXCURSIONS

Joyce Mekeel/William Thomas McKinley

THE BOSTON MUSICA VIVA

Richard Pittman, Music Director

NR 203-B
Stereo

SIDE TWO
33 1/3 RPM

WILLIAM THOMAS MCKINLEY

1. PAINTINGS VI (To Hear the Light Dancing) (15:33)
MMC Publications/BMI

2. SIX IMPROMPTUS (8:18)
MMC Publications/BMI

© 2 Northeastern University (360 Huntington Ave., Boston MA 02115 USA) 1982

SIDE ONE

33⅓ RPM
WWWA005
© ℗ 1986 Alix Dobkin
STEREO

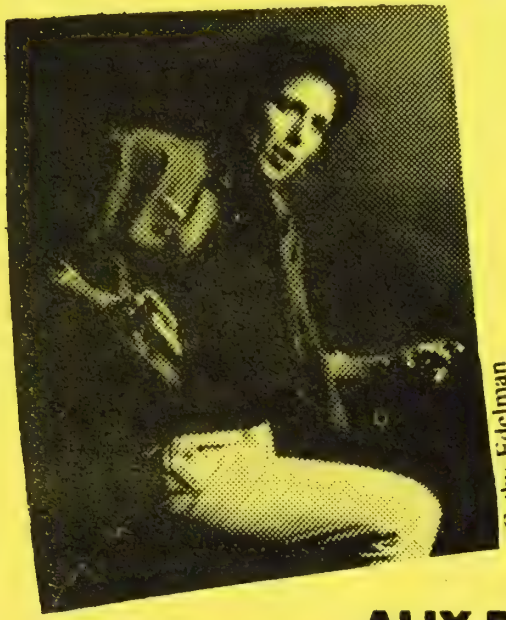
ALIX DOBKIN AND FRIENDS

THESE WOMEN
NEVER BEEN BETTER

1. NEVER BEEN BETTER* (4:00)
   Alix Dobkin © 1985
2. PITFALLS OF TRUE LOVE* (3:47)
   Alix Dobkin © 1983
3. SOME BOYS** (4:17)
   Alix Dobkin © 1985
4. BOY-GIRL RAP** (5:47)
   Alix Dobkin & Carol MacDonald © 1985
5. THE WOMAN IN YOUR LIFE** (4:50)
   Alix Dobkin © 1973

* Produced by Diane Lindsay and Sue Fink
** Produced by Carol MacDonald
Executive Producer: Alix Dobkin

Manufactured and distributed by Ladyslipper Music, Box 3130, Durham, NC 27705



Cathy Edelman

SIDE TWO

33⅓ RPM
WWWA005
© ℗ 1986 Alix Dobkin
STEREO

Produced by Karen Kane
Executive Producer: Alix Dobkin

ALIX DOBKIN AND FRIENDS

THESE WOMEN
NEVER BEEN BETTER

1. BIG GIRLS (3:25)
   Alix Dobkin © 1983
2. CRAZY DANCE (4:00)
   Alix Dobkin © 1983
3. DORTN, DORTN (1:40)
   Trad. Yiddish Folksong
4. I HATE MEN/ 100 EASY WAYS TO LOSE A MAN (3:30)
   Cole Porter © 1948
   Betty Comden, Adolph Green & Leonard Bernstein © 1953
5. BEST FRIENDS (3:35)
   Alix Dobkin © 1985
6. THESE WOMEN* (4:20)
   Alix Dobkin © 1986

Manufactured and distributed by Ladyslipper Music, Box 3130, Durham, NC 27705

®

PROFESSOR ESTANDAR

LP 226

33 1/3 PRM

Side A

1. Yo no quiero tu amor
2. Nos tenemos que dejar
3. Desprecio se paga con desprecio
4. Estan murmurando
5. La Carta Fatal
6. Para Fantasia

®

PROFESSOR ESTANDAR

LP 226

33 1/3 RPM

Side B

1. El Caballo Enamorado
2. Me Caso con ella
3. Sin ti estoy arreglado
4. Aunque la Gente critiquen
5. Porque Robe
6. Que Mala Suerte

STEREOPHONIC SPACE SOUND

REQUEST RECORDS

REQUESTS FROM PORTUGAL

EXITOS DE PORTUGAL

SRLP 8066
Non-Breakable
SIDE 1

Pleasant Music
Publ. Corp
(ASCAP)

1.	Bailinho da Madeira (C. Costa)	2:50
2.	Kanimambo (M. Sequeira-A. Fonseca)	2:43
3.	Passarada (C. Costa)	2:08
4.	Canção da Beira Baixa (C. Costa)	1:50
5.	Cachopa do Minho (A. Ribeiro)	1:58
6.	Sob o Ceu do Alentejo (M. Rossano)	2:08

TRIO ODEMIRA

LONG - 33⅓ - PLAY

FOR HIGHEST FIDELITY RESULTS
USE RIAA CURVE

MANUFACTURED BY REQUEST RECORDS, INC., NEW ROCHELLE, N.Y. MADE IN U.S.A.

STEREOPHONIC SPACE SOUND

REQUEST RECORDS

REQUESTS FROM PORTUGAL

EXITOS DE PORTUGAL

SRLP 8066
Non-Breakable
SIDE 2

Pleasant Music
Publ. Corp.
(ASCAP)

1.	Vira do Minho (C. Costa)	1:40
2.	Fecha os Olhos de Mansinho (C. Costa)	2:38
3.	Sete Saias (A. Ribeiro)	1:21
4.	Chapeu Preto (A. Carvalho)	2:27
5.	Bate o pé (A. Ribeiro)	2:00
6.	Serra D'Arga (C. Costa)	2:00

TRIO ODEMIRA

LONG - 33⅓ - PLAY

FOR HIGHEST FIDELITY RESULTS
USE RIAA CURVE

MANUFACTURED BY REQUEST RECORDS, INC., NEW ROCHELLE, N.Y. MADE IN U.S.A.

10920 Wilshire Blvd. Los Angeles, Calif.

SIDE 1

STEREO
SDBR 3183

MARIO DEL MONACO SINGS HIGHLIGHTS FROM OTELLO (VERDI)

1. Già Nella Notte (Duet-Act I) 9:15
2. Scene 3 (Act II) 8:25
3. Scene 5 (Act II) 12:00

Mario Del Monaco - Irene Archipova
Alexeiev Ivanov - Nikolai Timocheko
Orchestra & Chorus of the Bolshoi Theatre, Moscow
Conductor: Alexander Melik-Pamaiev
(Live Recording)

10920 Wilshire Blvd. Los Angeles, Calif.

SIDE 2

STEREO
SDBR 3183

MARIO DEL MONACO SINGS HIGHLIGHTS FROM OTELLO

(VERDI)

1. Scenes 1-2-3-4 (Act III) 14:40
2. Scenes 3 and 4 (Act IV) 12:20

Mario Del Monaco - Irene Archipova
Alexeiev Ivanov - Nikolai Timocheko
Orchestra & Chorus of the Bolshoi Theatre, Moscow
Conductor: Alexander Melik-Pamaiev
(Live Recording)

HIS MASTER'S VOICE
33⅓
12YEA 65721
1
STEREO
SXLP 30290
1
SIBELIUS
SYMPHONY No. 7 IN C MAJOR
Op. 105
ROYAL PHILHARMONIC ORCHESTRA
conducted by
SIR THOMAS BEECHAM, Bart., C.H.
MCPS
EMI

33⅓

STEREO

†2YEA 5490†

SXLP 30290

2

2

SIBELIUS

1. Tone Poem "THE OCEANIDES", Op. 73
2. Symphonic Poem "TAPIOLA", Op. 112

ROYAL PHILHARMONIC ORCHESTRA

conducted by

SIR THOMAS BEECHAM, Bart., C.H.

MCPS — Breitkopf & Hartel Ltd

EMI

SESAC RECORDINGS

"MUSIC OF OLD RUSSIA"

SYMPHONIC "POPS"

Conducted by NATHANIEL SHILKRET

long-playing microgroove

C-1909

High Fidelity 33 1/3 rpm

SESAC

1.	TREPAK (Rubinstein)	3:09
2.	SUITE FOR TWO PIANOS: ROMANCE (Arensky)	3:02
3.	SILHOUETTES: LA COQUETTE (Arensky)	2:01
4.	NIGHTINGALE (Alabieff)	3:14
5.	CAVALRY TROT (Rubinstein)	2:19

LBOP-4170

"designed for repeated listening"

• Trade Mark

SESAC RECORDINGS

"MUSIC OF OLD RUSSIA"

SYMPHONIC "POPS"

Conducted by NATHANIEL SHILKRET

long-playing microgroove

C-1910

High Fidelity 33 1/3 rpm

SESAC

1.	COSSACK DANCE (Dargomijsky)	2:49
2.	HYMN TO THE SUN (Rimsky-Korsakoff)	3:02
3.	CHICK'S BALLET (Moussorgsky)	1:54
4.	THE FAUN (Andrieff)	2:02
5.	KIJE'S WEDDING (Prokofieff)	2:14

L8OP-4171

"designed for repeated listening"

* Trade Mark

VEE-JAY RECORDS

Promotional **Not For Sale**

THE GARY LeMEL ALBUM

VJLP 1129
64-6905

Side 1

1. ON BROADWAY
   (Mann-Weil-Leiber-Stoller)
2. SOON IT'S GONNA RAIN
   (T. Jones-H. Schmidt)
3. SATIN DOLL
   (E. K. Ellington)
4. BIG CITY
   (Marvin Jenkins)
5. LONELY PEOPLE
   (Malone-Levy-Klimes)
6. JOEY, JOEY, JOEY
   (Frank Loesser)

VEE-JAY RECORDS

Promotional **Not For Sale**

THE GARY Le MELL ALBUM

VJLP 1129
64-6906

Side 2

1. I'LL KNOW
   (Frank Loesser)
2. TAKE ME HOME AGAIN
   (R. McKuen)
3. NOBODY'S BUSINESS
   (A. Christensen)
4. HEATHER ON THE HILL
   (Lerner-Loewe)
5. MY ROMANCE
   (Rodgers-Lorenz)
6. I'LL SET MY LOVE TO MUSIC
   (Oliviero-Jessel-Grudeff)

Polydor
STEREO
MADE IN ENGLAND
BIEM
ST 33
2482-012 A
® 1970
FADOS IN LISBON
1. MARQUES DE LINDA-A-VELHA (Conde-Maria) 1:57
2. JANELAS AO VENTO (Vital-Negro) 2:00 3. VARIACOES EM RE (Rocha) 3:05 4. PERGUNTO AO VENTO QUE PASSA (Alegre-Goes) 3:06 5. ANDO A PROCURAR RAZOES (Couto-Campos) 3:32 6. GUITARRAS DE LISBOA (Marques) 2:36
Joao Ferreira-Rosa (1, 4)
Celeste Rodrigues (2, 5)
Fontes Rocha, Carlos Goncalves, Pedro Leal Da Silva (3, 6)
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polydor

STEREO

MADE IN ENGLAND

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ST 33

2482-012 B

® 1970

FADOS IN LISBON

1. **CANCAO VERDE** (de Melo-Marceneiro) 3:16 2. **FOI POR TI** (Vital-Gomes) 3:00 3. **MOTIVOS EM RE MENOR** (Paredes arr. Rochas) 2:50 4. **MORAM NUMA RUA ESCURA** (Rodrigues-Proenca) 2:10 5. **NOCTURNO** (Ramos) 2:15 6. **FADO SONHO** (Radamanto-Marques) 2:43

Joao Ferreira-Rosa (1, 6)
Celeste Rodrigues (2, 4)
Fontes Rocha, Carlos Goncalves, Pedro Leal Da Silva (3, 5)

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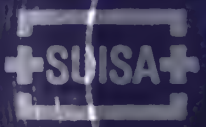
HUGUES CUÉNOD, ténor
PIERRE AEGERTER, piano

TOUS DROITS DES AUTEURS ET DU PRODUC-



GALLO 30-356
STEREO
FACE A

TEUR RESERVES. DUPLICATION INTERDITE

EMILE JAQUES-DALCROZE (1865-1950)

Six Chansons populaires romandes

1. Plantons la vigne 2'00 – 2. Quand le mai va v'nir 1'55 – 3. La Chère Maison 2'58 – 4. Mon hameau 2'20 – 5. Le Coeur à la lune 2.44

Trois Chansons de «Notre Genève»

7. Dans les jardins de Satigny 2'56 – 8. Tout autour de la tour 3'12 – 9. Les Villages genevois 2'28

℗ VDE-GALLO

HUGUES CUÉNOD, ténor
PIERRE AEGERTER, piano

TOUS DROITS DES AUTEURS ET DU PRODUC-

GALLO 30-356
STEREO
FACE B

TEUR RESERVES. DUPLICATION INTERDITE

JEAN BINET (1893–1960)

Dix Chansons pour chant et piano

Poèmes de Jean Cuttat

1. Chanson pour vivre 1'30 – 2. Chanson du bal 1'10 – 3. Chanson triste 2'45 – 4. Chanson du débiteur 1'03 – 5. Chanson de la belle au bois 1'08 – 6. Chanson de la tête de mort 1'00 – 7. Chanson pour Elsa 1'15 – 8. Chanson de la Rose 1'25 – 9. Chanson plus haut que tout 1'35 – 10. Chanson pour les nuages 1'45

℗ VDE-GALLO

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WIRL

Regd. Trade Mark

DANCE FEE ME
FA FA & CURTY BANTON

SIDE A
WLP 409

33 1/3 RPM
℗ & © 1993

+1. DANCE FEE ME (Curtis Vincent)
+2. HIM AH ME FATHER (Francis Sealey)
*3. APPROACH (Curtis Vincent)
+4. DANCE FEE ME (VERSION)
5. APPROACH (VERSION)

Executive Producer: Theophlos Benjie Cottle
Produced by: Fa Fa & Curty Banton
*Recorded & Mixed at: Music Works
Slipe Rd. Kingston 5 Jamaica
Engineer: Paul
+Recorded & Mixed at: Blue Wave Recording
Studios St. Philip
Barbados - Engineer: Tom Gonzales
Made in Barbados by: Rainbow Wirl Inc.
(Music Division)

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WIRL

Regd. Trade Mark

DANCE FEE ME
FA FA & CURTY BANTON

SIDE B
WLP 409

33 1/3 RPM
℗ & © 1993

1. I MISS YOU BABY (Francis Sealey & Glen Ricks)
*2. GAL SAY NO (Francis Sealey)
*3. WOMAN LIE (Curtis Vincent)
4. I MISS YOU BABY (VERSION)
5. GAL SAY NO (VERSION)

Executive Producer: Theophlos Benjie Cottle
Produced by: Fa Fa & Curty Banton
*Recorded & Mixed at: Music Works
Slipe Rd. Kingston 5 Jamaica
Engineer: Paul
+Recorded & Mixed at: Blue Wave Recording
Studios St. Philip
Barbados - Engineer: Tom Gonzales
Made in Barbados by: Rainbow Wirl Inc.
(Music Division)

TIZOR

JOSE ORTIZ
Aguinaldo de Pascuas

T - 1038

Ⓟ 1981

Lado A
33 1/3 rpm
Stereo

1.- EL GALAN DE TU NOVELA
(Plena) Jose Ortiz

2.- QUE TE COJA EL DIA
(Aguinaldo) Jose Ortiz

3.- LOS CRUELES TORMENTOS
(Trulla) Jose Ortiz

4.- DE TU PENSAMIENTO
(Aguinaldo) Cayito Figueroa

5.- LA HOJA DE ADAN
(Trulla) N. Mendez - Jose Ortiz

TIZOR

JOSE ORTIZ
Aguinaldo de Pascuas

T- 1038

℗ 1981

Lado B
33 1/3 rpm
Stereo

1.- PADRE BUENO Y SANTO
(Aguinaldo) (Jose Ortiz)

2.- NO ME HAGAS ABRIR LA BOCA
(Llanera) Polito Rios

3.- ARROPAS DE CUNDEAMORES
(Seis Tango) Luis Miranda

4.- EL BORRACHO
(Trulla) Jose Ortiz

5.- COMO EL AÑO VIEJO
(Aguinaldo) Polito Rios

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NOEL

THE HOLLAND COMMUNITY CHORALE AND ORCHESTRA

CALVIN P. LANGEJANS, Conductor

SIDE ONE

STEREO

1. JOY IN THE MORNING . . . Natalie Sleeth
Wenda De Vries, Organ

2. KLING GLOCKCHEN . . . German
From "A Festival Of Carols" arr. by Calvin P. Langejans
Christ Memorial Ringers, Charles Canaan, Director

3. FANTASIA ON CHRISTMAS CAROLS . . . R. Vaughan Williams
David Buursma, Baritone

DRS78-812A

(34222)

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RECORDS

NOEL

THE HOLLAND COMMUNITY CHORALE AND ORCHESTRA

CALVIN P. LANGEJANS, Conductor

"A FESTIVAL OF CAROLS"

for Chorus, Soli, and Orchestra
Arranged from traditional folk Carols by Calvin P. Langejans

SIDE TWO

STEREO

1. TODAY WE WELCOME A TINY CHILD . . . Dutch
David Buursma, Baritone
2. INFANT HOLY . . . Polish
Laurie Geenen, Soprano
3. A LA NANITA NANA . . . Spanish
4. COVENTRY CAROL . . . English
David Buursma, Baritone
5. MASTERS IN THIS HALL . . . English
6. SILENT NIGHT, HOLY NIGHT . . . German
David Buursma, Baritone
7. O HOW JOYFULLY . . . German

DRS78-812B
(34222)

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VOX

SPANISH ORGAN MASTERPIECES of the Renaissance

FRANCISCO CORREA DE ARRAUXO:

1. Tiento in A

STPL 514.360
STEREO

Side 1

2. Tres Glosas sobre el Canto Llano de La Immaculada Concepcion
3. Tiento in D

ANTONIO DE CABEZON:

4. Variaciones sobre el canto del Caballero
5. Pavana

★ JESUS SEVILLA, Organist ★

STPL 514.360-A
(PVCS 956)
Made in U.S.A.

LONGPLAYING MICROGROOVE

VOX

SPANISH ORGAN MASTERPIECES of the Renaissance

STPL 514.360
STEREO

Side 2

JOHANNIS CABANILLES:

1. Pasacalles in G
2. Toccata de ma esquerra
3. Batalla Imperial
4. Pasacalles in D

JESUS SEVILLA, Organist

STPL 514.360-B
(PVCS 957)
Made in U.S.A.

LONGPLAYING MICROGROOVE

allegro galaxy series

WILLIAM SHAKESPEARE

•

THE MERRY WIVES OF WINDSOR

(Selections)

THE LETTER SCENE

Band 1 Act II, scene 1

THE FIRST GARTER INN SCENE

Band 2 Act II, Scene 2

REG. U.S. PAT OFF

ald 8002

Side 1

SIR JOHN FALSTAFF, Robert Atkins; MISTRESS PAGE, Viola Lyel; MISTRESS FORD, Claire Luce; MASTER FORD, Antony Eustrel; BARDOLPH, C. Rivers Gadsby; MISTRESS QUICKLY, Margaret Boyd

Recorded in England by members of the Stratford-Upon-Avon Festival Company

ald 8002 a

MANUFACTURED IN U.S.A. BY ALLEGRO MUSIC INC. COLUMBUS CIRCLE NEW YORK 19 NEW YORK

NONBREAKABLE

LONG PLAYING RECORD

allegro galaxy series

WILLIAM SHAKESPEARE

•

THE MERRY WIVES OF WINDSOR

(Selections)

THE FIRST GARTER INN SCENE (cont'd)

Band 1 Act II, scene 2

THE SECOND GARTER INN SCENE

Band 2 Act III, scene 5

REG. U.S. PAT OFF

ald 8002

Side 2

SIR JOHN FALSTAFF, Robert Atkins; MISTRESS PAGE, Viola Lyel; MISTRESS FORD, Claire Luce; MASTER FORD, Antony Eustrel; BARDOLPH, C. Rivers Gadsby; MISTRESS QUICKLY, Margaret Boyd

Recorded in England by members of the

Stratford-Upon-Avon Festival Company

ald 8002 b

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NONBREAKABLE

LONG PLAYING RECORD

Sonolux

LA TIPICA TOKIO INTERPRETA

IES 69 LADO 1

1. CARNAVALITO QUEBRADEÑO - Carnavalito - Hermanos Avalos
2. SECRETO - Tango - Enrique Santos Discepolo
3. ADIOS CORAZON - Tango - N. Spelli - L. Etchegaray
4. CHIQUE - Tango Ricardo L. Brignolo
5. UNO - Tango - Enrique Santos Discepolo - Mariano Mores
6. MAMA YO QUIERO UN NOVIO - Tango - Ramon Collazos

ORQUESTA TIPICA TOKIO

1, con Ikuo Abe, Ranko Fujisawa, Hideko Yuki -
2 y 5, con Ikuo Abe - 3 y 6, con
Ranko Fujisawa

IES-69 A

Sonolux

LA TIPICA TOKIO INTERPRETA

IES 69 LADO 2

1. RODRIGUEZ PEÑA - Tango - Vicente Greco
2. CAMINITO - Tango - Peñaloza - J. de Dios Filiberto
3. LO HAN VISTO CON OTRA - Tango - Horacio Pettorosi
4. PAISAJE DE CATAMARCA - Zamba - Polo Jimenez
5. MILONGA TRISTE - Milonga - Homero Manzi - Sebastian Piana
6. MANO A MANO - Tango - Gardel - Razzano - Flores

ORQUESTA TIPICA TOKIO

2 y 5, con Ranko Fujisawa - 3 y 6, con Ikuo Abo
4, con Ikuo Abo, Ranko Fujisawa, Hideko Yuzy

IES-69 B

Fuentes
LOS OCHO DE COLOMBIA
SALSA Y MERENGUE....QUE RICO!
SOF-6006
Under License From:
Discos Fuentes
© ℗ 1990
SIDE-A
Stereo
33 1/3 RPM
1. DILEMA
(William Viafara)
2. JIBARO RAP
(P. Castro/L. Garcia/S. Sanchez)
3. ESTOY PERDIDO
(Ramon Chaverra)
4. LA MATA DE RON
(Oscar Fajardo)
5. QUINCEAÑERA
(Hansel Camacho)
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Fuentes
LOS OCHO DE COLOMBIA
SALSA Y MERENGUE....QUE RICO!
SOF-6006
Under License From:
Discos Fuentes
© ℗ 1990
SIDE-B
Stereo
33 1/3 RPM
1. QUE RICO SERIA
(Reynaldo Carreño)
2. SU RECUERDO ME PERSIGUE
(Giovani Sierra)
3. NOCHES DE FANTASIA
(Luis Alva)
4. QUERERTE A TI
(William Viafara)
5. QUIERO TODO DE TI
(Eustacio Tacho Rodriguez)
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Dacapo

			1 C 053-28 939 M A	Seite 1

EMI Electrola GmbH

JOHANNES BRAHMS

Sinfonie Nr. 1 c-moll op. 68

1. Satz : Un poco sostenuto - Allegro
2. Satz : Andante sostenuto
3. Satz : Un poco allegretto e grazioso

Orchester der Staatsoper Berlin
Dirigent Otto Klemperer

33

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFALTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN · MADE IN GERMANY

Dacapo

			1 C 053-28 939 M B	Seite 2

EMI Electrola GmbH

JOHANNES BRAHMS

Sinfonie Nr. 1 c-moll op. 68
4. Satz : Finale: Allegro, piu andante
allegro non troppo, ma con brio

Akademische Fest-Ouvertüre op. 80

Orchester der Staatsoper Berlin
Dirigent Otto Klemperer

33

BRONCO

— BRONCO AMIGO —

1.- SI TE VUELVES A ENAMORAR *Balada — (Ramon Gonzalez) 3.01*

2.- SE VA, SE VA *Cumbia — (Jose Guadalupe Esparza) America/Roda 3:11*

3.- UNA NOCHE MAS *Balada — (Juan Carlos Abara) America) 2:59*

LADO A

FPL-9003

33⅓ RPM

ESTEREO

4.- LOS CASTIGADOS *Merequetengue — (Felipe De Jesus Martinez) Grever*

5.- MAL AMOR *Chicana — (Enrique Londaits-Alejandra A.) Luen Music Co.*

6.- CORAZON DURO *Balada — (Jose Guadalupe Esparza) America/Roda*

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BRONCO

— BRONCO AMIGO —

1.- **MIRENLA, MIRENLA** *Cumbia —*
(Jose Guadalupe Esparza) America/Roda 2:19

2.- **LAGRIMAS, SAL Y LIMON** *Balada —*
(Enrique Londaits-Alejandra A.) Luen Music Co.

3.- **AMIGO BRONCO** *Cumbia — (Gil Rivera) Intersong 3:16*

LADO B
FPL-9003
33⅓ RPM
ESTEREO

4.- **SED** *Balada — (Gil Rivera) Intersong*

5.- **OTRA VEZ EL AMOR** *Cumbia — (Luna Fria) Edim*

6.- **ATRAPADO** *Chicana — (Martin Urieta) Urima*

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Carlos David

Y Orquesta Liberacion

LADO A
33 1/3 RPM
Stereo

KLP-97
℗1986

1.-Pagara 4:18
(Manuel Montilla)
2.-Las Estrellas Brillaran 4:35
(Ramon Torres)
Canta: Diomedes Nicolas Nuñez
3.-Tus Ojos Mexicanos Lindos 4:02
(Juan Gabriel)
4.-Banana 3:07
(D. R.)
5.-Maldito Amor 4:30
(J. M. Puron)

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Carlos David
Y Orquesta Liberacion

Omar Etoal

LADO B
33 1/3 RPM
Stereo

6-6-86

Karen

KLP-97
℗ 1986

1.-Eterna Melodia 3:44
(L. Albertelli & V. Malepaso)
2.-Esta Cobardia 4:17
(F. M. Moncada & Paco Cepero)
3.-Frente A Una Copa De Vino 3:46
(Luisito Rey)
4.-Yo Te Amo 4:25
(John Lennon & Paul McCartney)
Version En Español Oscar Gomez
5.-Dame Tu Querer 3:51
(Paco Cepero)

Mfg. & Dist. by Distribuidora de Discos Karen C. por A. in Rep. Dominicana & Karen Records Inc. in U.S.A.

Heritage Records
Rt. 3, Box 278
Galax, Va. 24333

MUSIC OF NORTH CAROLINA

TOMMY JARRELL
1. OLD BUNCH OF KEYS
2. CHILLY WINDS
3. BACK STEP CINDY

SIDE 1
STEREO

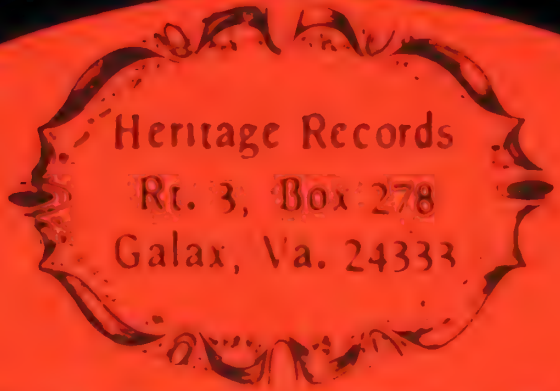
A-24
(VRRNP HR 24-A)

Ⓟ 1979
HERITAGE RECORDS,
RT. 3 BOX 278,
GALAX, VA. 24333

4. RILEY AND SPENCER
5. CRIPPLE CREEK
6. SOURWOOD MOUNTAIN

SMOKEY VALLEY BOYS
7. CRICKETT ON THE HEARTH
8. KATY HILL
9. FORTUNE

CASS WALLEN
10. TIMES HAS MADE A CHANGE IN ME



MUSIC OF NORTH CAROLINA

NEW NORTH CAROLINA RAMBLERS
1. IF I LOSE
2. WHOSE BLACK BABY ARE YOU

SIDE 2
STEREO

B-24
(VRRNP-HR-24-B)

℗ 1979
HERITAGE RECORDS,
RT. 3 BOX 278,
GALAX, VA. 24333

3. GOODBYE BOOZE
4. MOVING DAY

DAVE HOLT
5. COTTEN EYED JOE
6. DINAH

CORKLICKERS
7. HALLELUJAH SIDE
8. POLLY WOLLY DOODLE

HERITAGE RECORDS

ROUTE 3 • BOX 278 GALAX, VA 24333

SIDE 1 HRC-066-A

TRADITIONAL TEXAS MUSIC

Live at the 1985 Brandywine Mountain Music Convention

Texas Playboys

1. Playboy Theme and San Antonio Rose
2. La Golondrina
3. Dusty Skies
4. Medley (Take Me Back to Tulso, Stay All Night, Ida Red, Big Tall Ball in Cowtown)

Junior Daugherty

5. Sally Goodin
6. Rose of Avonmor
7. Texas Schottische
8. "D" Medley

HERITAGE RECORDS

ROUTE 3 • BOX 278 GALAX, VA 24333

SIDE 2 HRC-066-B

TRADITIONAL TEXAS MUSIC

Live at the 1985 Brandywine Mountain Music Convention

Mariachi America

1. Mexicano
2. Conateches
3. LA Basurita
4. El Carretero

Mac Benford's Old Time Band

5. Texas

Mike Seeger

6. Sally Goodin

Suzanne Edmundson

7. If He'll Just Help Me Get Over You

Mac Benford's Old Time Band

8. Texas Quickstep

Produced by: GODELL MUSIC CO. 3401 N. W. 7 St. - Miami, Fl. 33125

COMPAS

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Y. . . SIGUE LA SUPERFIESTA

LOS TUPA'S BAND

LPC–6007
STEREO
LADO A
33 1/3 RPM

CUANDO CALIENTA EL SOL (M. Rigual/C. Rigual)
ADELITA (Arr: M. Salina)/ADIOS MUCHACHOS
(Vedani/C.A. Sanders)/CUANDO VUELVA A
TU LADO (Maria Grever)/ACERCATE MAS
(Oswaldo Farres)/ANSIEDAD/ME LO DIJO
ADELA (Otilio Portal)/NICOLASA
(Ernesto R. Duarte)/AMAPOLA (José Ma. Lacalle)
MARIA BONITA (Agustin Lara)/LLEGO EL
AMOR (Chucho Martinez Gil)/EL AMOR ES
ALGO MARAVILLOSO (Sammy Fain/
Paul Webster)/ARRIVEDERCI ROMA
(Garinei/Giovannini/R. Rascel)/
FASCINACION (F. D. Marchetti)
ADIOS (E. Madriguera)

Produced by: GODELL MUSIC CO. 3401 N. W. 7 St. Miami, Fl. 33125

COMPAS

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Y. . . SIGUE LA SUPERFIESTA

LOS TUPA'S BAND

LPC–6007
STEREO
LADO B
33 1/3RPM

Marler

VAMOS A CONTAR MENTIRAS (Popular)
LA TARARA (Popular)/EL PATIO DE MI CASA
(Popular)/ASTURIAS PATRIA QUERIDA
(Tradicional/Arr: A. Garrido Garcia/I.F. Garcia Beltran)
RIANXEIRA (Tradicional/Arr: A. Garrido Garcia/
I.F. Garcia Beltran)/PEPA BANDERA (Quintero/
Leon/Quiroga) MARIA DE LA O (Valverde/
Leon/Quiroga/ TRIANA MORENA (Laredo)
MARIQUILLA BONITA (S. Luis Martinez)
CAMINO VERDE (C. Larrea)/PATRICIA
(Perez Prado/M. Salina)/PEPITO (Traiwet/Taylor)
CORAZON DE MELON (Carlos Rigual)/SON
TUS PERJUMENES (Carlos Mejia Godoy)

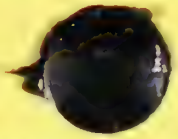
RECORDS

SIDE A

33⅓ RPM
STEREO

Recorded at
Infinity
Sound Studio
Brooklyn, N.Y.

K.K.C. ℗ & THE INTERNATIONAL BAND



1. DOH WINE — COLIN LUCAS
2. RA-TI-RAY — DESIGNER
3. SOCA MUSIC — KC

English, Spanish and French Vocals by:
KC, Trinidad • Roland (Ragger), Trinidad
Cliff, St. Lucia • Mr. Willie, Puerto Rico
Music Arranged by KC & Al "Panama" Mercado
Produced by Kenneth Charles (KC)
Dist: by Straker's Records, 242 Utica Avenue
Brooklyn, New York 11213 (718) 756-0040
For Bookings & Information Call:
KC (718) 223-6203, Beeper (718) 629-2692

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RECORDS

SIDE B

33⅓ RPM
STEREO

Recorded at
Infinity
Sound Studio
Brooklyn, N.Y.

K.K.C. ℗ & THE INTERNATIONAL BAND

K.C. 7669
Mixed at
Rawlstons
Recording
Studios

1992 All
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1. PENELOPE — CRAZY
2. BOTH AH DEM — SPARROW
3. JAB JAB — SUPER BLUE

English, Spanish and French Vocals by:
KC, Trinidad • Roland (Ragger), Trinidad
Cliff, St. Lucia • Mr. Willie, Puerto Rico
Music Arranged by KC & Al "Panama" Mercado
Produced by Kenneth Charles (KC)
Dist: by Straker's Records, 242 Utica Avenue
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FDS
FULL DIMENSIONAL SOUND
STEREO
INCOMPARABLE
ERICH LEINSDORF
conducting
THE PHILHARMONIA ORCHESTRA
JOHANNES BRAHMS, OP. 90
SYMPHONY NO. 3 IN F MAJOR
SP-8483
(SP1-8483)
1. First Movement:
Allegro con brio
2. Second Movement:
Andante
3. Third Movement:
Poco Allegretto
MFD BY CAPITOL RECORDS, INC. • U.S.A. T.M.S Capitol AND FDS • MARCAS REG.

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ERICH LEINSDORF
conducting
THE PHILHARMONIA ORCHESTRA
JOHANNES BRAHMS, OP. 90
SYMPHONY NO. 3 IN F MAJOR
SP-8483
(SP2-8483)
2
1. Fourth Movement:
Allegro
2. JOHANNES BRAHMS,
OP. 56a
VARIATIONS ON A
THEME BY
JOSEPH HAYDN
MFD BY CAPITOL RECORDS, INC. • U.S.A. T.M.S Capitol AND FDS • MARCAS REG.

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PHILIPS

PHILIPS

STEREO 33 1/3

6570 204
6570 204. 1 Y
MADE IN HOLLAND

1

℗ 1962

Ludwig van Beethoven

Symphonie Nr. 3 Es-dur op. 55

''Eroica''

1. Allegro con brio [14'45'']
2. Marcia funebre [Adagio assai] [15'20'']

CONCERTGEBOUW-ORCHESTER AMSTERDAM
Dirigent: PIERRE MONTEUX

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PHILIPS

STEREO | 33 1/3 | ∞

6570 204
6570 204. 2 Y
MADE IN HOLLAND

2

℗ 1962 [1]; 1964 [2]

Ludwig van Beethoven

Symphonie Nr. 3 Es-dur op. 55

''Eroica''

3. Scherzo [Allegro vivace] [5'30'']
4. Finale [Allegro molto] [11'46'']

Marcia funebre: Probe [13'40'']

CONCERTGEBOUW-ORCHESTER AMSTERDAM
Dirigent: PIERRE MONTEUX

WORLD RECORDS

2XEA.400

SH 314

EMI

STEREO

SIDE 1

BRAHMS:
SYMPHONY NO. 1 IN C MINOR, Op. 68

1. 1st Movement: Un poco sostenuto—Allegro
2. 2nd Movement: Andante sostenuto

PHILHARMONIA ORCHESTRA
conducted by
GUIDO CANTELLI

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WORLD RECORDS

2XEA.401

SH 314

EMI

STEREO

SIDE 2

BRAHMS:
SYMPHONY NO. 1 IN C MINOR, Op. 68

1. 3rd Movement: Un poco allegretto e grazioso. 2. 4th Movement: Adagio—Più andante—Allegro non troppo

PHILHARMONIA ORCHESTRA
conducted by
GUIDO CANTELLI

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1

UN1-72014

MONO
33⅓

WOLFGANG AMADEUS MOZART

Serenade No. 10 in B-flat for 13 wind instruments K.361

1. Largo—allegro molto [8'28"]
2. Minuet and Trio 1 & 2 [8'28"]
3. Adagio [6'28"]

Wind Soloists of the
Vienna Philharmonic Orchestra
Wilhelm Furtwängler

(32621)

MANUFACTURED BY HNH RECORDS INCORPORATED

℗ 1948 Unicorn Records
Limited, England

2

UN1-72014

MONO
33⅓

WOLFGANG AMADEUS MOZART

Serenade No. 10 in B-flat for 13 wind instruments K.361

1. Minuet (Allegretto) with Trio 1 & 2 [4'33"]
2. Romance (Adagio) [6'55"]
3. Theme with Variations (Andante) [10'30"]
4. Rondo (Allegro molto) [3'21"]

Wind Soloists of the
Vienna Philharmonic Orchestra
Wilhelm Furtwängler

(32621)

Connoisseur Society

LISZT

THE HUNGARIAN RHAPSODIES

Bd. 1: NO. 7 IN D MINOR 4:28
Lento - Vivace

Bd. 2: NO. 8 IN F SHARP MINOR 5:41
Lento a capriccio-Sempre lento malinconico-
Allegretto con grazia - Presto giocoso assai

CS 2098 A
33 1/3 RPM

Side 1
Stereo

Bd. 3: NO. 9 IN E FLAT MAJOR (Carnaval de Pesth) 9:54
Moderato-Sempre moderato a capriccio-
Allegretto-Finale: Presto -Allegretto-Presto-
Allegro moderato-Presto

20:03

GYORGY CZIFFRA, pianist

A Pathé Marconi - EMI Recording

(P) 1976 Connoisseur Society, Inc., N.Y.

SOUND IN THE SERVICE OF MUSIC

CONNOISSEUR SOCIETY • NEW YORK

Connoisseur Society

LISZT

THE HUNGARIAN RHAPSODIES

Bd. 1: NO. 10 IN E MAJOR 4:47
Preludio - Andante deciso -
Allegro capriccioso - Vivace -
Vivacissimo giocoso assai -

CS 2098 B
33 1/3 RPM

Side 2
Stereo

Bd. 2: NO. 11 IN A MINOR 5:00
Lento a capriccio - Andante sostenuto-
Vivace assai - Prestissimo

Bd. 3: NO. 12 IN C SHARP MINOR 8:42
Introduction: mesto - Un poco più lento-
Allegro zingarese - Allegretto giocoso -
Stretta vivace

18:29

GYORGY CZIFFRA, pianist

A Pathé Marconi - EMI Recording

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EMI

Die Stimme seines Herrn

LC 2213

Dacapo

WIDESOUND STEREO

1C 047-00 907

A

Seite 1

Sinfonie Nr. 8 h-moll D. 759 „Unvollendete"

1. Satz: Allegro moderato
2. Satz: Andante con moto

(Schubert)

Die Wiener Philharmoniker
Wilhelm Furtwängler

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

LC 2213

	WIDESOUND STEREO		1C 047-00 907 / B	Seite 2

Konzert für Violine und Orchester e-moll op. 64

1. Satz: Allegro molto appasionato - Kadenz - Tempo I - Presto
2. Satz: Allegretto non troppo - Allegro molto vivace

(Mendelssohn-Bartholdy)

Yehudi Menuhin, Violine
Berliner Philharmoniker
Wilhelm Furtwängler

MADE IN ST 33 GERMANY

ODILIO GONZALEZ

Odilio Gonzalez con Nieves Quintero

A
33 1/3 rpm
Stereo

Golden Stereo
3033
℗ 1981

1.- LA JUMA CORTA
(C. Curet Alonso)

2.- TODOS ME TIRAN A MI
(Antonio Caban Vale)

3.- ALABAR
(C. Curet Alonso)

4.- QUE DESPELOTE
(C. Curet ALonso)

5.- VENGO PICAO
(Wito Jimenez)

Dist. por VELVET de P.R., Inc. - Calle Cerra 627 Santurce, P.R. 00907

ODILIO GONZALEZ

Odilio Gonzalez con Nieves Quintero

B
33 1/3 rpm
Stereo

Golden Stereo
3033
℗1981

1.- KI KIRI KIKI
(Luz Celina Tirado)

2.- SE QUE VOLVERAS
(Chuitin)

3.- LA CARTA
(William Ramos)

4.- EL VAGO
(Ismael Nunez Pratts)

5.- LOS RECORTES DE REAGAN
(Ramon Luis Soto)

Dist. por VELVET de P.R., Inc. - Calle Cerra 627 Santurce, P.R. 00907

REVEREND JOHN A. BUTLER

"Jesus Son of God"

Side A

WR1314
33 1/3 RPM

1. Jesus Son of God
Writer : Rev. John A. Butler (BMI)
2. The Messiah
Writer : Louis J. Cooper (BMI)
3. Let Jesus Fix It
Arr : Rev. John A. Butler (BMI)
4. He'll Be Your Friend
Writer : Louis J. Cooper (BMI)

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REVEREND JOHN A. BUTLER

"Jesus Son of God"

Side B

WR1314
33 1/3 RPM

5. Are You A Christian
Writer : Rev. John A. Butler (BMI)

6. Father
Writer : Louis J. Cooper (BMI)

7. God Won't Let You Have My Soul
Writer : Curtis Wilson (Wilson Boy Music SESAC)

8. When Jesus Comes Back
Writer : Louis J. Cooper (BMI)

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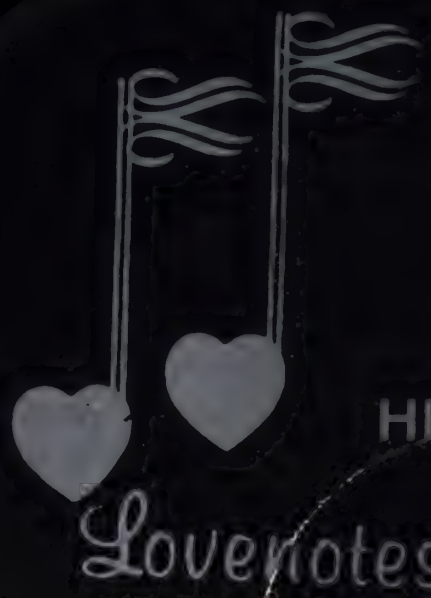


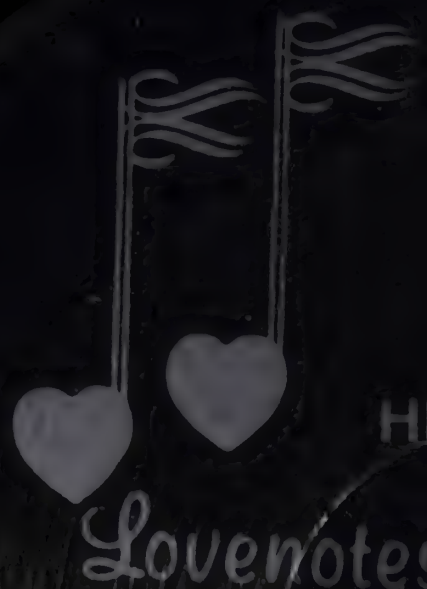
LARRY AHLBORN

HEAVENLY HEARTBEAT

SIDE ONE

81181

1. IN MY HEART THERE RINGS A MELODY 1:32
   (E.M. Roth/Hope Publishing/ASCAP)
2. JESUS LOVES ME (P.D.) 3:08
3. MAKE FRIENDS (Ed McGraw) 2:06
4. HOW GREAT THOU ART 4:27
   (S. Hine/Manna/ASCAP)
5. I HAVE DECIDED TO FOLLOW JESUS 1:59
   (Unknown)
6. I THANK GOD FOR EVERYTHING 1:46
   (Conner-Smith/Lovenotes)



LARRY AHLBORN

HEAVENLY HEARTBEAT

SIDE TWO

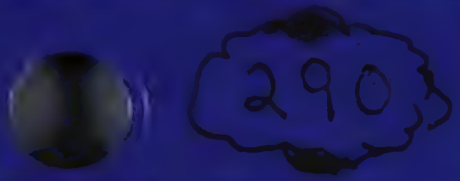
81181

1. TO BE LIKE JESUS 3:19
   (H. Slaughter/Harvest Time Pub. /SESAC)
2. OH, I WANT TO SEE HIM (P.D.) 2:19
3. I COULD HARDLY SEE THE ROAD FOR THE TEARS
   (W. Gaither/Wm. J. Gaither/ASCAP) 4:03
4. ALL PRAISE & GLORY TO HIM 1:28
   (L. Ahlborn/Lovenotes)
5. Medley: 4:03
   GOD BLESS AMERICA (I. Berlin/ASCAP)
   LET THERE BE PEACE ON EARTH
   (Miller-Jackson/Jan-Lee Music)

CARLOS GARDEL

con acomp. de Guitarras - volumen 41

LDS - 734



LADO A

1. La Mariposa [tango] P. Maffia - E. G. Flores
2. La Novia Ausente [tango] G. D. Barbieri
3. La Divina Dama [vals] N. Shilkrot - E. Cadicamo
4. La Cieguita [tango] Ramuncho - E. Cadicamo
5. Puentecito de Plata [tango] F. Canaro - P. Contursi
6. La Virgen del Perdón [vals] C. V. G. Flores C. M. Viale - V. G. Retta

TUESDAY, JULY 16, 1968

290

CARLOS GARDEL

con acomp. de Guitarras - volumen 41

LDS - 734

LADO B

1. Medianoche (tango) A. Tavarozzi - E. Mendez
2. Callejera (tango) F. Frontera - E. Cadicamo
3. Riojana Mia (vals) A. Rio
4. Quimera (tango) J. González - A. Barbosa
5. Como La Mosca (tango) A. Alonso - R. A. Barbosa
6. Mascotita de Marfil (vals) R. Giavinazzi P. Castillo

MUSICAL HERITAGE SOCIETY

Spanish Vocal Music from the Time of Charles V

MHS 3027
Side 1

STEREO
33 1/3 RPM

1. En La Fuente del Rosel (Pisador) — 2. Tres Morillas Me Enamoran (Anon.) — 3. De Antequera Sale El Moro (Morales) — 4. Pase El Agua, Julieta (Anon.) — 5. Ay, Linda Amiga (Anon.) — 6. De La Vida de Este Mundo (Anon.) — 7. Las Mis Penas, Madre (Escobar) — 8. Pastorcico, Non Te Aduermas (Anon.) — 9. Toda Mi Vida Os Ame (Milan) — 10. Por Unos Puertos Arriba (Ribera)

Ana Maria MIRANDA, Soprano
Society of Ancient Instruments of Paris;
Roger COTTE, Director
Recorded by ARION

MUSICAL HERITAGE SOCIETY

Spanish Vocal Music from the Time of Charles V

MHS 3027
Side 2

STEREO
33 1/3 RPM

11. Dindirindin (Anon.) — 12. Con Amores La Mi Madre (Anchieta) — 13. Duelete de Mi, Senora (Vasquez) — 14. Ay Triste Que Vengo (Anon.) — 15. Quien Amores, Ten (Milan) — 16. De Los Alamos Vengo (Anon.) — 17. A Tal Perdida Tan Triste (Encina) — 18. Que Bien Me Lo Veo (Anon.) — 19. Pampano Verde (de la Torre) — 20. A La Caza, Sus, A Caza (Gabrieli)

Ana Maria MIRANDA, Soprano
Society of Ancient Instruments of Paris;
Roger COTTE, Director
Recorded by ARION

Concert Hall
BOLSHOI SYMPHONY ORCHESTRA
(Vsesoyuznove Radiokomiteta)
ALEXANDER GAUK, Conductor
CHS-1308
SIDE 1
TCHAIKOVSKY
MANFRED
Symphony in Four Tableaux, Op. 58
(beginning)
Band 1: Lento lugubre
Band 2: Vivace con spirito
Band 3: Andante con moto
(beginning)
E4KP 3576
LONG PLAYING 33⅓ RPM MICROGROOVE
CONCERT HALL SOCIETY INC., N.Y. U.S.A.
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Concert Hall
BOLSHOI SYMPHONY ORCHESTRA
(Vsesoyuznoye Radiokomitetu)
ALEXANDER GAUK, Conductor
CHS-1308
SIDE 2
TCHAIKOVSKY
MANFRED
Symphony in Four Tableaux, Op. 58
(conclusion)
Band 1: Andante con moto
(conclusion)
Band 2: Allegro con fuoco
E4KP 3577
LONG PLAYING
33⅓ RPM
MICROGROOVE
CONCERT HALL SOCIETY INC. N.Y. U.S.A.
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▷▷ 9 Lessons and Carols for Summer

The Three Centuries Festival Singers

SIDE ONE

The Creation • Man In Paradise • The Fall of Adam

Paradise in Ruins

Spring as the Earnest of Paradise

WRC1-5338

▷▷ 9 Lessons and Carols for Summer

The Three Centuries Festival Singers

SIDE TWO

The Promise of Paradise Renewed

The Promise Endures • The Promise Fulfilled

Paradise Regained

WRC1-5338

The Bach Guild

STEREOLAB

Johann Sebastian Bach

MAGNIFICAT IN D

Bd. I - 1. Magnificat anima mea (Chorus)
Bd. II - 2. Et exultavit (Aria, soprano II)

BGS-5005-A **Side One**

JO8Y-0946 Vanguard Stereophonic Disc

Bd. III - 3. Qui respexit (Aria, soprano I)
4. Omnes generationes (Chorus)
Bd. IV - 5. Quia fecit (Aria, bass)
Bd. V - 6. Et misericordia (Duet, alto-tenor)
Bd. VI - 7. Fecit potentiam (Chorus)

Mimi Coertse, soprano I Margaret Sjöstedt, soprano II
Hilde Rössl-Majdan, alto Anton Dermota, tenor
Frederick Guthrie, bass

CHOIR AND ORCHESTRA OF THE VIENNA STATE OPERA

FELIX PROHASKA, conductor

Recorded in Europe

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The Bach Guild

STEREOLAB

Johann Sebastian Bach

MAGNIFICAT IN D

BGS-5005-B

JO8Y-0947

Side Two

Vanguard Stereophonic Disc

Bd. I - 8. Deposuit (Aria, tenor)
Bd. II - 9. Esurientes (Aria, alto)
Bd. III - 10. Suscepit Israel (Soprano and Alto choirs)
Bd. IV - 11. Sicut locutus est (Chorus)
Bd. V - 12. Gloria (Chorus)
Bd. VI - CANTATA NO. 50 Nun ist das Heil

Mimi Coertse, soprano I Margaret Sjöstedt, soprano II
Hilde Rössl-Majdan, alto Anton Dermota, tenor
Frederick Guthrie, bass

CHOIR AND ORCHESTRA OF THE VIENNA STATE OPERA

FELIX PROHASKA, conductor

Recorded in Europe

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MUSIC OF THE CHURCH RECORDINGS

MCR - 1
STEREO

SIDE I

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Franz Liszt: Fantasy and Fugue on
Ad nos, ad salutarem undam
(Fantasy)

John Weissrock, Organist

FALL 1970

MUSIC OF THE CHURCH RECORDINGS

MCR-1
STEREO

SIDE II

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Franz Liszt: Fantasy and Fugue on
Ad nos, ad salutarem undam (Fugue)

Horatio W. Parker: Jam Sol Recedit

Robert Schumann: Canon in B Major

Music of the Church Choir
John Weissrock, Organist-Choirmaster

FALL 1970

MUSIC OF THE CHURCH RECORDINGS

MUSIC OF CHRISTMAS

Volume 2

MCR-4
STEREO

SIDE I

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Outreach: The Music Of The Church, Inc.

Mendelssohn (Willcocks): Hark! The Herald Angels Sing
Winefrid Ryan: Over The Manger
Max Reger: Weihnachten
John Joubert: Torches
English Carol (Willcocks): God Rest You Merry, Gentlemen
Francis Poulenc: Mass in G: *Gloria*

Music Of The Church Choir
John Weissrock, Organist-Choirmaster

MUSIC OF THE CHURCH RECORDINGS

MUSIC OF CHRISTMAS
Volume 2

MCR-4
STEREO

SIDE II

14th Century Melody: Good Christian Men, Rejoice
J. S. Bach: In Dulci Jubilo
English Traditional Carol: Greensleeves
H. J. Gauntlett (Mann): Once in Royal David's City
C. M. Widor: Symphonie Gothique: Variations: *Finale*
Richard Dirksen: Nowell Sing We

Music Of The Church Choir
Catherine Brady, Flute
Robert Lutzke, Trumpet
John Weissrock, Organist-Choirmaster

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Westminster®

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PACHELBEL

THE SEVEN CHORALE PARTITAS (Complete)

XWN 18829

SIDE 1

K8OP-1765

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band 1. **Christus, der ist mein Leben**
(Chorale No. 1 in G Major with Twelve Variations)

band 2. **Alle Menschen müssen sterben**
(Chorale No. 2 in D Major with Eight Variations)

band 3. **Herzlich tut mich verlangen**
(Chorale No. 3 in C Major with Seven Variations)

ROBERT OWEN

Aeolian-Skinner Organ of Christ Church, Bronxville, New York

Neupert Harpsichord

33⅓ RPM

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PACHELBEL

THE SEVEN CHORALE PARTITAS (Complete)

XWN 18829

SIDE 2

K8OP-1766

Made in USA

band 1. **Was Gott tut, das ist wohlgetan**
(Chorale No. 4 in G Major with Nine Variations)

band 2. **Ach, was soll ich Sünder machen?**
(Chorale No. 5 in E Minor with Six Variations)

band 3. **Werde munter, mein Gemüte**
(Chorale No. 6 in G Major with Four Variations)

band 4. **Freu dich sehr, o meine Seele**
(Chorale No. 7 in G Major with Four Variations)

ROBERT OWEN

Aeolian-Skinner Organ of Christ Church, Bronxville, New York

Neupert Harpsichord

33⅓ RPM

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THE OBOE:
Vivaldi, Albinoni & Bellini

ANTONIO VIVALDI (1678 - 1741)
CONCERTO FOR OBOE AND STRING ORCHESTRA
IN A MINOR, Op. 39, No. 2

1. Allegro non molto	3:41
2. Larghetto	3:40
3. Allegro	3:07

Public Domain

abc Westminster Gold™

WGS-8323
(WGS-8323-A)
STEREO

Side 1
33 1/3 RPM

℗ 1976, ABC Records, Inc.

ANTONIO VIVALDI
CONCERTO FOR OBOE, STRING ORCHESTRA AND CEMBALO
FROM THE CYCLE "Il cimento dell'armonia e dell'invenzione"
IN D MINOR, Op. 8, No. 9

4. Allegro moderato	3:23
5. Largo	2:21
6. Allegro	2:48

Public Domain
Evgeni Nepalov, Oboe
Moscow Chamber Orchestra
Rudolf Barshai, Conductor

RECORDED IN THE U.S.S.R. BY MELODIYA

THE OBOE:
Vivaldi, Albinoni & Bellini

TOMASO ALBINONI (1671 - 1750)
CONCERTO FOR OBOE WITH ORCHESTRA IN D MAJOR, Op. 7, No. 6

1. Allegro 2:29
2. Adagio 1:51
3. Allegro 1:58

Public Domain

abc Westminster Gold ™

WGS-8323
(WGS-8323-B)
STEREO

Side 2
33 1/3 RPM

℗ 1976, ABC Records, Inc.

TOMASO ALBINONI
CONCERTO FOR OBOE WITH ORCHESTRA IN B FLAT MAJOR, Op. 7, No. 3

4. Allegro 3:24
5. Adagio; Allegro 5:31

Public Domain

VINCENZO BELLINI (1801 - 1835)
CONCERTO FOR OBOE WITH ORCHESTRA IN E FLAT MAJOR

6. Maestoso; Allegro 8:05

Public Domain

Evgeni Nepalov, Oboe
Moscow Chamber Orchestra
Rudolf Balshai, Conductor

RECORDED IN THE U.S.S.R. BY MELODIYA

LAURICHORD

LOVE CAME DOWN AT CHRISTMAS

1. LOVE CAME DOWN AT CHRISTMAS (Rossetti/Whikehart)
2. QUEM VIDISTES (Dering)
3. CHRIST IS BORN TODAY (French Carol)

exceptional LP records for the discerning listener

LLST 7151 A
STEREO

SIDE 1
STEREO

4. LE SOMMEIL DE L'ENFANT (Sleep of the Child Jesus) Gevaert
5. JESUS, JESUS, REST YOUR HEAD (Appal. Carol) A. Foster, contralto
6. COME AWAKE (Kodaly)
7. SPOTLESS ROSE (Howells) R. Donaldson, baritone

The Whikehart Chorale

Lewis E. Whikehart, conductor

URTEXT

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LAYRICHORD

LOVE CAME DOWN AT CHRISTMAS

1. PAT-A-PAN (English Carol)
2. THE VIRGIN'S SLUMBER SONG (Reger)
   Joan C. King, soprano
3. BENEDICTUS (Gabrieli)

exceptional LP records for the discerning listener

LLST 7151 B
STEREO

SIDE 2
STEREO

4. ANGELS WE HAVE HEARD ON HIGH
5. LULLABY FOR CHRISTMAS (Lockwood)
6. DECK THE HALLS

The Whikehart Chorale

Lewis E. Whikehart, conductor

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URTEXT

discos de centroamerica

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Discos de
Centroamérica, S. A.

GRUPO ENSAMBLE LATINO
CON SALSA SI

Director Artístico: César Garcia

Grabación: Gerlach Dávila

ESTEREO

92958 AS

1. NECESITO UN AMOR D. R. A. 2. ESE SOY YO Manny Benito

3. YO TE ADORO My eyes adored you Bob Crewe - Kenny Nolan 4. CONTESTAME Arzenio Rodríguez

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discos de centroamerica

Con Autorización de Discos de Centroamérica, S. A.

GRUPO ENSAMBLE LATINO
CON SALSA SI

Director Artistico: César García

Grabación: Gerlach Dávila

ESTEREO

92958 - BS

1. Y TU NO ESTAS Luis Lambis
2. MI ADORADA Bobby Capo
3. QUIERO MORIR EN TU PIEL Rafael Pérez Botija
4. SALSA PARA TI Idea: Poncho Sánchez,

Adaptación: Ensamble Latino, L:

Edwin Hernández

Producto Centroamericano hecho en Guatemala por DIDECA, S.A.
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TROPICAL 2

Supercombo Los Tropicales

Doris Salas | Ch. Navarro | J. Alvarabo

TH 7011

top hits

A

1 VALLEDUPAR -A. Salcedo–Doris 2 LA AGARRADERA-G. Montoya Chalo 3 MI GRAN AMIGO-D. R.–Doris 4 SI TU NO LA OTRA L. Kalaff–Coroe 5 PEGAPALO-Joe 6 LA PELOTA CALIENTE Chalo

HECHO EN COLOMBIA

MARCAS REGISTRADAS

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TROPICAL 2

Supercombo Los Tropicales

Doris Salas | Ch. Navarro | J. Alvarado

TH 7011

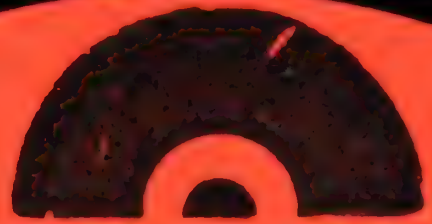
top hits

B

1 QUEJA NEGRA-G. Hiparco—Doris 2 SABES?-L. Bermudez—Chalc
3 LAS MARIONETAS-D. R- 4 BLA, BLA, BLA-R. Ropaín
Chalc 5 POBRECITO CORAZON-R. Ropaín 6 VALLENATA
R. Arrieta—Joe

HECHO EN COLOMBIA

MARCAS REGISTRADAS



polydor

Producido por EDISA Distribuidor Autorizado

Lado 1

2385 146

2385146 A

STEREO

POR SIEMPRE — Vol. 4

AGADU
Art. 79

33

Disco es Cultura
Industria Uruguaya

℗ 1977
Made in Uruguay

1. GRACIAS A TI (J. Torregrosa-A. Ramasi) (Arr. Torregrosa) 2. NI EL VIENTO NI EL TIEMPO (V. López - J. Frances. Arr. Torregrosa) — 3. HOY SOY FELIZ (Hawshay-Cametrón-V. López) Dir. Mus. J. Torregrosa — 4. CAROLINA (V. Balsamo-A. Testa; Arr. Torregrosa) — 5. NUESTRO HOGAR SERA EL MUNDO (P. Herrero-J. Armenteros) Dir. Mus.: Torregrosa. — 6) MI MUNDO ESTA VACIO (J. E. Mochi-D. Daniel)

NINO BRAVO

(Intérprete)

polydor

Producido por EDISA Distribuidor Autorizado

Lado 2

2385 146

2385146 B

STEREO

POR SIEMPRE — Vol. 4

AGADU
Art. 79

Disco es Cultura
Industria Uruguaya

33

℗ 1977
Made in Uruguay

1. PORQUE (J. C. Calderón; Arr. J. C. Calderón) — 2. HOY TE QUIERO OFRECER (J. J. Frances-V. López) (Arr. J. C. Calderón) — 3. PARA QUE SEGUIR (V. López Frances-J. J. Frances; Arr. Marini Callejo) — 4. EN LIBERTAD (P. Herrero-J. Armenteros; Dir. Mus.: J. Torregrosa) — 5. NO DEBO PENSAR EN TI (M. Alejandro) — 6. FLOR DE INVERNADERO (Ramón Arcusa - Manuel de la Calva)

NINO BRAVO
(Intérprete)

Sonolux

3 VOCES PARA EL PUEBLO

1 - 4 OLIMPO CARDENAS
2 - 5 JULIO JARAMILLO
3 - 6 LUCHO BOWEN

p 1971

IES 13-821

LP-21012-A

Estereo Compatible

1 LAGRIMAS DE AMOR Raul Shaw Moreno
2 RONDANDO TU ESQUINA E. Cadicamo-Charlo
3 YOLANDA Rafael Otero
4 NUESTRO JURAMENTO Benito de Jesús
5 CINCO CENTAVITOS Héctor Ulloa
6 NO ME MIRES A LOS OJOS
Luis Trejos - A. Bolivar G.

FABRICACION ORDENADA POR "INDESA". MANUFACTURADO POR "FEDISCOS"

Sonolux

3 VOCES PARA EL PUEBLO

1 - 4 JULIO JARAMILLO
2 - 5 OLIMPO CARDENAS
3 - 6 LUCHO BOWEN

Para Bachita con todo cariño
Giraldo Lang p hijos

p 1971

IES 13-821

LP-21012-B

Estereo Compatible

1 UN DISCO MAS Leopoldo González
2 TEMERIDAD Manuel Jiménez
3 AYUDAME DIOS MIO Mario de Jesús
4 NIEGALO TODO Germán Rosario
5 TU DUDA Y LA MIA
Julio César Villafuerte
6 LADRONA Carlos Rubira I.

FABRICACION ORDENADA POR "INDESA". MANUFACTURADO POR "FEDISCOS"

CIMERSA

* * *

1. **COPACABANA (AT THE COPA)** (B.Manilow-B.Sussman-J.Feldman) BARRY MANILOW-Prod.: Ron Dante-Barry Manilow

ESTEREO

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA.

PRODUCCION ORDENADA, CONTRATADA Y BAJO LA RESPONSABILIDAD DE: CIMERSA (CIA. IMPORTADORA MERCANTIL S. A.) - GUAYAQUIL -

PRODUCIDO POR GUAYAQUIL-ECUADOR

S-5821-PRO-12

301-0034-A

2. **ALL BY MYSELF (TODO POR MI MISMO)** (Eric Carmen) ERIC CARMEN - Prod.: Jimmy Lenner

3. **NO PARO DE BAILAR TODAVIA (I HAVEN'T STOPPED DANCIN' YET)** (Jones) GONZALEZ-Prod.Gloria Jones

4. **PAPITO DULCE (SUGAR DADDY)** (Miller) PATSY GALLANT-Prod.by Patsy Gallant & Ian Robertson

5. **EMOCION (EMOTION)** (Barry Gibb-Robin Gibb) SAMANTHA SANG-Prod.Barry Gibb, Albby Galuten y Karl Richardson

6. **TU ENCIENDES MI VIDA (YOU LIGHT UP MY LIFE) (Tema original de la película del mismo nombre)** (Joe Brooks) Original Soundtrack Recording-Prod.:Joe Brooks

P 1978

CIMERSA

* * *

ESTEREO

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PRODUCCION ORDENADA, CONTRATADA Y BAJO LA RESPONSABILIDAD DE: CIMERSA (CIA. IMPORTADORA MERCANTIL S. A.) · GUAYAQUIL ·

PRODUCIDO POR Ifesa GUAYAQUIL-ECUADOR

S-5822-PRO-12

301-0034-B

1. **SIN TI (Basado en el "Nocturno en Mi Bemol" de Chopin)** (M.de la Calva y R.Arcusa) MANOLO OTERO
Arr. y Dir.: Ramón Arcusa

2. **GAVILAN O PALOMA** (R.Pérez Botija) CRIS MANZANO
con acomp. de Orq.-Arr. y Dir.: Juan Carlos de Mingo-
Dir. Art.: Oswaldo Valls

3. **CADA DIA MAS** (Ray Girado) LORENZO SANTAMARIA
Arr. y Dir. Mus.: Alfredo Doménech

4. **LA VIDA ROSA (LA VIE EN ROSE)** (Louiguy-Edith Piaf-Adap.C.Mapel) MANOLO OTERO
Arr. y Dir.: Ramón Arcusa

5. **QUE MAS DA** (Ricardo Ceratto)
RICARDO CERATTO-Arr. y Dir.: Homero Patrón

6. **LLAMARADA** (Jorge Villamil)
LORENZO SANTAMARIA-Arr.y Dir.Mus.:
Alfredo Doménech

P 1978

PARROT RECORDS

SHARLENE BOODRAM

SIDE A
PAR 015

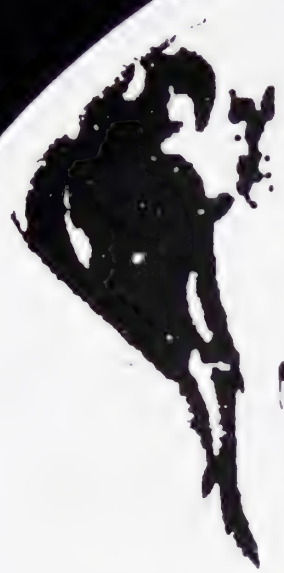
33 1/3 rpm
STEREO

Ⓟ & Ⓒ 1996

1. **PHOLOUTIE**(ENGLISH)
(D. JOSEPH)
2. **TRAVELLIN**(ENGLISH)
(S. BOODRAM)

Arranged by Carlysle (Juiceman) Roberts
Lyrics by Dixie A. Joseph

Manufactured in Barbados by: E. A. BEST MUSIC LTD.
Applewhaites Estate, Barbados
Tel.: (246) 425-0220



PARROT RECORDS

SHARLENE BOODRAM

SIDE B
PAR 015

33 1/3 rpm
STEREO

Ⓟ & Ⓒ 1996

1. PHOLOUTIE(HINDI VERSION)
(S. BOODRAM)
2. TRAVELLIN(HINDI VERSION)
(S. BOODRAM)

Arranged by Satrohan Maharaj
Remixed: Rockin' Randy
Manufactured in Barbados by: E. A. BEST MUSIC LTD.
Applewhaites Estate, Barbados
Tel.: (246) 425-0220

Vicente Carattini

LADO A

CLP-400

33 1/3 RPM
STEREO

1.-Pidiendo Posada (3:20)
(Mario Enrique)
2.-Soy Boricua De Verdad (4:03)
(Mario Enrique)
3.-Dios Te Salve Madre (3:48)
(Mario Enrique)
4.-Escondete (3:20)
(Herminio De Jesus)
5.-Amor Es Fuerza Y Distancia (5:07)
(Mario Enrique)

Vicente Carattini

LADO B

CLP-400

33 1/3 RPM
STEREO

1.-De Rolimpin (4:00)
(Herminio De Jesus)
2.-Esta Copla Es Un Decir (3:40)
(Mario Enrique)
3.-Estrella De Belen (4:15)
(Herminio De Jesus)
4.-Buenas Intenciones (3:08)
(Herminio De Jesus)
5.-El Piruli (2:51)
(Armando Valdespi)

BRASS TACKS

Side 1

33⅓
STEREO

1. JUST FOR YOU (3:01)
2. LIVING OCEAN (3:04)
3. FOR TODAY (3:59)
4. TOMORROW NEVER COMES (6:22)

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BRASS TACKS

Side 2

33⅓
STEREO

1. THREE (2:40)
2. INVISIBLE INK (3:49)
3. HOLE IN TIME (1:34)

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The Radford Brothers

33 1/3 RPM
℗ 1983
Outlet Records

SIDE ONE
STLP 1044

STEREO

1. HANDSOME MOLLY — 2:05
(G. B. Grayson) Peer Int. Corp.

2. LONER — 4:01
(Gary W. Radford) Fairystone Pub. Co., BMI

3. GONE AWAY — 2:26
(Steve Collom) Milene Music, ASCAP

4. I COULDN'T STAND ANOTHER GOODBYE — 2:06
(Gary W. Radford) Fairystone Pub. Co., BMI

5. I WON'T HAVE TO CROSS JORDAN ALONE — 2:30
(Arranged by The Radford Brothers)

6. OUR LOVE WAS JUST A RIDE — 2:10
(Keith W. Radford) Fairystone Pub. Co., BMI

OUTLET RECORDS • Rt.1 • Ferrum, VA 24088

The Radford Brothers

33 1/3 RPM
℗ 1983
Outlet Records

SIDE TWO
STLP 1044

STEREO

1. PART OF MY PAST — 1:58
(Gary W. Radford) Fairystone Pub. Co., BMI
2. STILL THINKING OF YOU — 2:45
(Gary W. Radford) Fairystone Pub. Co., BMI
3. I'M STONED — 3:44
(Randy Owen & Teddy Gentry) May Pop Music, BMI
4. COME WALK WITH ME — 2:34
(Paul Craft) Jack Music, BMI
5. AGE — 2:19
(Jim Croce) Blendingwell Music, Inc., ASCAP
6. DO YOU EVER DREAM OF ME — 2:43
(Mike Henderson) Fairystone Pub. Co., BMI

'OUTLET RECORDS · Rt.1 · Ferrum, VA 24088'

PASTOR LOPEZ
Y Su Combo

velvet

V-3093
Golden Stereo
℗ 1985

LADO (A)
33 1/3 RPM
Stereo

1.-Ella Es, Tu Fuiste
(Chuky Acosta)
2.-Hojas Secas
(Carlos Martinez)
3.-Tristeza
(Carlos Martinez)
4.-Hildebrando
(Isaac Villanueva)
5.-Amor Imposible
(Augusto Zapata)
Edit. Musical Velvet

Mfg. & Dist. By: VELVET DE PUERTO RICO, Inc. Calle Cerra 616 Santurce. P. R. 00907

PASTOR LOPEZ
Y Su Combo

Nelson

LADO (B)
33 1/3 RPM
Stereo

V-3093
Golden Stereo
℗1985

1.-Fumando Y Tomando
(D. R.)
2.-Solitario
(Mano Molina)
3.-Cariñito
(D. R.)
4.-Embustera
(Hugo Molinares)
5.-Castigo De Amor
(Anibal Figueroa)

Mfg. & Dist. By: VELVET DE PUERTO RICO, Inc. Calle Cerra 616 Santurce, P. R. 00907

THE TERRA CEIA CHRISTIAN SCHOOL CHOIR

SIDE ONE
STEREO

STEREO

1. AMERICANA FOLK SONG SUITE/7:32
(Luigi Zaninelli)
2. IT'S A WONDERFUL THING TO BE ME/2:47
(Don Besig)
3. HAPPINESS FOR ME/1:36
(Robert Roesch)
4. A BETTER WORLD/3:15
(Don Besig)

Recorded at RGR Studio,
Williamston, N.C.

THE TERRA CEIA CHRISTIAN SCHOOL CHOIR

SIDE TWO
STEREO

STEREO

1. ON THIS DAY/3:47
(Loonis McGlohon)
2. PRAISES BE (Medley)/5:12
(Robert Roesch)
CLAP YOUR HANDS
FROM HIM ALL BLESSINGS FLOW
LET THE WHOLE WORLD SHINE FOR YOU
3. FAIREST LORD JESUS/2:52
(Arr. Mulder)
4. THE KINGDOM OF THE LORD/3:10
(Natalie Sleeth)
5. THE TERRA CEIA CHRISTIAN SCHOOL SONG/1:55
(Mara Mulder)

Recorded at RGR Studio,
Williamston, N.C.

Capella

THORDFON

LC 0065

GEMA

66.21 364-01-1

STEREO

ATH 157

76.23 893

Seite 1

Antonio Lotti:

Missa III in A-Dur für vierstimmigen Chor

Kyrie - Gloria - Credo - Sanctus - Agnus Dei

ALSFELDER VOKAL-Ensemble

Ltg. **Wolfgang Helbich**

Capella

THORFON

LC 0065

GEMA

66.21 364-01-2

STEREO

ATH 157

76.23 893

Seite 2

Joseph Gabriel Rheinberger: **„Bleib bei uns, Herr"**

Karl Martin Reinthaler: Psalm 126

„Wenn der Herr die Gefangenen Zions erlösen wird"

Max Reger:

„Steht auf, ihr lieben Kinderlein" - „Dein Wille, Herr, geschehe" - „O Jesu Christ, wir warten dein" - Klage vor Gottes Leiden „O Ursprung aller Brunnen" - Am Abend „Mit meinem Gott geh ich zur Ruh"

ALSFELDER VOKAL-Ensemble

Ltg. **Wolfgang Helbich**

HEART WARMING

RECORDS

THE FROST BROTHERS ON THE MOVE

33-1/3 RPM

Side 1

PR3M-1617
LPHF 1767
Hi Fidelity

Processed by RCA Victor
Custom Record Division

1. I KNOW THE LORD LAID HIS HAND ON ME
Traditional P.D. 2:00
2. TO WALK IN THY WAY - W. Elmo Mercer ASCAP 2:54
3. RIGHT WILL WIN - V. O. Stamps SESAC 1:41
4. I WANT TO WALK JUST AS CLOSE AS I CAN
Albert Brumley SESAC 2:20
5. THEN THE ANSWER CAME
Henry Slaughter SESAC 2:25
6. I CAN TELL YOU THE TIME
Adger M. Pace SESAC 2:47

THE BENSON CO.
NASHVILLE, TENNESSEE

HEART WARMING

RECORDS

THE FROST BROTHERS ON THE MOVE

33-1/3 RPM

Side 2

Processed by RCA Victor
Custom Record Division

PR3M-1618
LPHF 1767
Hi Fidelity

1. NEARER TO THEE - W. Elmo Mercer ASCAP 2:04
2. WITHOUT HIM - Pierce LeFevre BMI 2:36
3. JUST A CLOSER WALK WITH THEE
Traditional - Benson Arr. ASCAP 2:33
4. AIN'T NOBODY KNOWS - W. Elmo Mercer
ASCAP 1:47
5. I WON'T HAVE TO CROSS JORDAN ALONE
Ramsey-Durham SESAC 2:30
6. THE OLD-TIME PREACHER MAN
Traditional P. D. 1:32

THE BENSON CO.
NASHVILLE, TENNESSEE

BORINQUEN
30 ANIVERSARIO
OLGA Y TONY
℗ 1975
DISCOS BORINQUEN INC.
A
O.T
33 1/3 RPM
STEREO
CUANDO ESTEMOS VIEJOS
(Dany Martin)
U N O
(Discepolo-Mores)
A M E M O N O S
(Montburn-Ocampo)
MOTIVO SENTIMENTAL
(D.R.)
EL PLEBEYO
(Felipe Pinglo)
SENTIMIENTO GAUCHO
(Fco.Canaro)
PRODUCIDO POR DARIO GONZALEZ - RESERVADO TODOS LOS DERECHOS

BORINQUEN
30 ANIVERSARIO
OLGA Y TONY
℗ 1975
DISCOS BORINQUEN INC.
B
O.T.
33 1/3 RPM
STEREO
PAPA QUIERE A MAMA
(Let.Tony Alvarez)
TOMAME O DEJAME
(J.C.Calderon)
MANO A MANO
(Flores-Gardel-Razzano)
LA PIBA DE MI BARRIO
(D.R.)
TE ADORARE
(Antonio Rodriguez)
GRACIAS, BORINQUEN
(Let.Tony Alvarez)
PRODUCIDO POR DARIO GONZALEZ - RESERVADO TODOS LOS DERECHOS

KOJ
PRODUCTIONS
Oscar James
1. Mujer De Fiesta
Oscar James - vocals
2. Mujer De Fiesta
Rap by Wesley "Indian" McDonald
Music arranged
produced & performed
by Frankie McIntosh
Distributed by KOJ Production
(718) 467-7571
P.R.S.

KOJ

PRODUCTIONS

Oscar James

KOJ[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

1 Party Woman

Oscar James - prs

2 Instrumental prs

Music arranged

[illegible] & performed

by [illegible]

[illegible] by KOJ Production

(718) 467-7371

P.R.S.

PARNASO
RECORDS
LADO A
P-LPS-1192-A
ROMANCE LATINO
ORQUESTA ROMANTICOS DE CUBA
1. MARYA (Strone)
NESSUNO AL MONDO (Crater-Nebb) (2:34)
2. ACERCATE MAS (Farres) AQUELLOS OJOS
VERDES (Menendez) (2:50)
3. IL NOSTRO CONCERTO (Bindi-Calabresa)
AMAPOLA (Lacalle) (3:00)
4. CONTIGO EN LA DISTANCIA (De la Luz)
AMOR (Ruiz-Mendez) (2:53)
5. CUBAN LOVE SONG (Fields-McHugh-Stothart)
DUERME (Prado-Fuente) (2:41)
Una producción NARA INTERNACIONAL
® 1975 Parnaso Record Co., Inc.
718 - 10th Ave., N.Y.C. 10019

PARNASO
RECORDS
LADO B
P-LPS-1192-B
ROMANCE LATINO
ORQUESTA ROMANTICOS DE CUBA
1. MARIA ELENA (Burcolata)
TE QUIERO DIJISTE (Grever) (2:48)
2. CUANDO VUELVA A TU LADO (Grever)
BESAME MUCHO (Velásquez) (3:58)
3. QUANDO (Tanco) ARRIVEDERCI
(Bindi-Calabrese) SIAE (3:00)
4. ADIOS (Madriguera) LA PUERTA
(Demetrio) (3:13)
5. VEREDA TROPICAL (Curiel)
TRES PALABRAS (Farrés) (2:54)
Una producción HARA INTERNACIONAL
℗ 1975 Parnaso Record Co., Inc.
718 - 10th Ave., N.Y.C. 10019

Marca Registrada

ES UN PRODUCTO Peerless

℗ 1975

33⅓

ECO-25395

Lado A

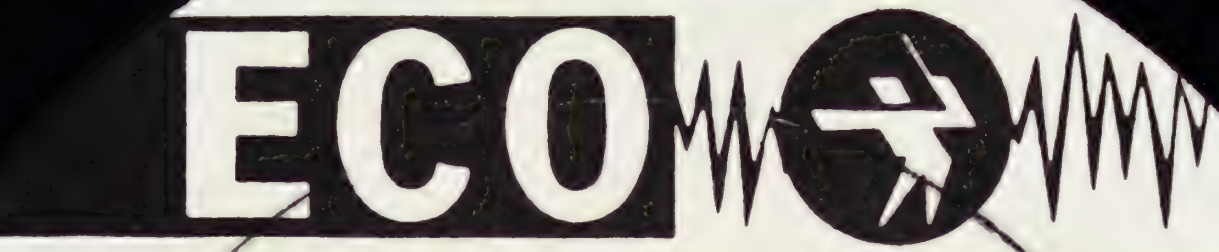
TROPICAL FLORIDA

1-CACHITO DE MI CORAZON (Raymundo Sáenz) 2-BESITOS SI, BESITOS NO (Francisco Cobos) 3-LA MUCHACHA -La Ragazza- (Dámaso Pérez Prado) 4-CHUPANDO CARAMELO (Sylvia D. Grasse) 5-QUE SE MUERAN LOS FEOS (Nicolás García Curiel)

Made in Hialeah, Fla., U.S.A. by Sunshine Records Dist. Inc.

Marca Registrada

ECO



LP

ES UN PRODUCTO **Peerless**

33⅓

℗ 1975

ECO-25395

Lado B

TROPICAL FLORIDA

1-LA PERLA (Oscar Cossío Flores) 2-COSAS -Things- (Darín)
3-EL TIRABUZON (Derechos a disposición del Autor)
4-LA TARANTULA (Florentino Ruiz Carmona)
5-LOS NOVIOS (Mario de Jesús)

Made in Hialeah, Fla., U.S.A. by Sunshine Records Dist. Inc.

SOC 5830

Licensed from:
CODISCO

© ℗ 1989

SIDE-A
Stereo
33 1/3 RPM

GRUPO STAR

"BRINDIS DE AMOR"

1.-BRINDIS DE AMOR
(Aroldo Molina Molinares)
2.-CUANDO VOLVERA
(Aroldo Molina Molinares)
3.-MI NINA (A.M. Molinares)
4.-NUESTRO AMOR
(A. M. MOLINARES)

MANUFACTURED & DISTRIBUTED BY: SONOTONE MUSIC CO. 4380-N.W 128 ST OPA LOCKA, FL. 33054

SOC 5830

Licenced from:
CODISCO

© ℗ 1989

SIDE-B
Stereo
33 1/3 RPM

GRUPO STAR
"BRINDIS DE AMOR"

1.-LA HIGUARAYA
(Aroldo Molina Molinares)
2.-NO TENGAS MIEDO
(Aroldo Molina Molinares)
3.-ME QUEDARE CONTIGO (A. M. Molinares)
4.-GOTICAS CRISTALINAS
(Aroldo Molina Molinares)

MANUFACTURED & DISTRIBUTED BY: SONOTONE MUSIC CO. 4380-N.W 128 ST OPA LOCKA. FL 33054

ONE PRAYER AWAY

Janet Lynn Skinner

1. **One Prayer Away** 4:54
(D. Edwards, J.L. Skinner) DeJan Pub. Co. (BMI)
2. **Lift Up Your Eyes** 4:03
(D. Kimmey) DeJan Pub. Co. (BMI)
3. **Love Peace Joy** 4:32
(Odell Lockens) Clevetown Pub. (BMI)
4. **Safe In the Arms Of God** 6:07
(D. Edwards, J.L. Skinner) DeJan Pub. Co. (BMI)

WR-8337 / Stereo (WR-08337-A)
Produced and Arranged by Dale Edwards
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Manufactured and Distributed by
A&M Records, Inc.
B

REJOICE RECORDS • WACO, TEXAS A DIVISION OF WORD, INC.

ONE PRAYER AWAY

Janet Lynn Skinner

1. **Don't Let Go** 4:21
(D. Edwards, J.L. Skinner) DeJan Pub. Co. (BMI)
2. **I Call His Name** 3:45
(Kenneth Edwards) DeJan Pub. Co. (BMI)
3. **I'm Going Through** 4:38
(Dannibelle Hall) Lexicon Music (ASCAP)
4. **In The Garden** 4:51
(C. Austin Miles) The Rodeheaver Co. (ASCAP)

WR-8337 / Stereo (WR-08337-B)
Produced and Arranged by Dale Edwards
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B

REJOICE RECORDS • WACO, TEXAS A DIVISION OF WORD, INC.

ALLELUIA !

A Praise gathering for believers

1. Narrator—Welcome and Prayer

2. "Let's Just Praise the Lord"
Choir, Audience and Speakers

3. "There's Something About That Name"
Leader, Soloist, Voices of the Past and Choir

SIDE 1
43417

STEREO
33⅓ RPM

4. "King of Kings" — Choir

5. "Bethlehem . . . Galilee . . . Gethsemane"
Soloist (singing and speaking) and Choir

6. "God Gave the Song"
Narrator and Soloist and Choir

Words and Music: Bill and Gloria Gaither and
Ronn Huff. Sung by the Sanctuary Choir of
the United Presbyterian Church of
Pleasanton, California
Carolyn Helgeson, Director.
Pre-recorded tape accompaniment
arranged and orchestrated
by Ronn Huff.

ALLELUIA !

A Praise gathering for believers

1. "Let's Just Praise the Lord" - Reprise
Choir and Audience
2. Testimony
Solo, "The Longer I Serve Him", and Choir
3. Testimony
Solo, Trio, and Choir
"The Old Rugged Cross Made the Difference"
"I Believe in a Hill Called Mt. Calvary"
4. Testimony
"Because He Lives" - Soloists and Choir

SIDE 2
43417

STEREO
33⅓ RPM

5. Finale:
"Something Beautiful" - Soloist, (singing and speaking)
Choir and Audience
"Let's Just Praise the Lord" - Choir and Audience
"Get All Excited" - Choir, Audience, Soloist
"Because He Lives" - Choir and Audience
"Alleluia" - Choir and Audience
6. Narrator—Prayer of Thanks
Choir - Prayer Response

Words and Music: Bill and Gloria Gaither and
Ronn Huff. Sung by the Sanctuary Choir of
the United Presbyterian Church of
Pleasanton, California
Carolyn Helgeson, Director.
Pre-recorded tape accompaniment
arranged and orchestrated
by Ronn Huff.

THE MESSIAH

by

GEORG FRIEDRICH HANDEL

Christmas portion

The First Christian Church Choir
with String Ensemble
Palo Alto, California

PRISCILLA SALGO, Conductor

FLORENCE CHINO, Organ

SIDE 1

33⅓ RPM Microgroove
AES Equalization

I. OVERTURE

II. COMFORT YE MY PEOPLE

Jess Thomas, tenor

III. EVERY VALLEY SHALL BE EXALTED

Jess Thomas, tenor

IV. AND THE GLORY OF THE LORD

Chorus

V. THUS SAITH THE LORD

Winther Anderson, baritone

THE MESSIAH

by

GEORG FRIEDRICH HÄNDEL

Christmas portion

The First Christian Church Choir
with String Ensemble
Palo Alto, California

PRISCILLA SALGO, Conductor
FLORENCE CHINO, Organ

SIDE 4

33⅓ RPM Microgroove
AES Equalization

I. REJOICE GREATLY
Ruth Roehr, soprano

II. HE SHALL FEED HIS FLOCK
Joan Stensen, contralto

III. SURELY HE HATH BORNE OUR GRIEFS
Chorus

IV. HALLELUJAH
Chorus

THE MESSIAH

by

GEORG FRIEDRICH HÄNDEL

Christmas portion

The First Christian Church Choir
with String Ensemble
Palo Alto, California

PRISCILLA SALGO, Conductor

FLORENCE CHINO, Organ

SIDE 2

33⅓ RPM Microgroove
AES Equalization

I. BUT WHO MAY ABIDE

Winther Anderson, baritone

II. BEHOLD, A VIRGIN SHALL CONCIEVE
OH THOU THAT TELLEST GOOD TIDINGS

Joan Stensen, contralto, and Chorus

III. FOR, BEHOLD, DARKNESS SHALL
COVER THE EARTH

Winther Anderson, baritone

IV. THE PEOPLE THAT WALKED IN
DARKNESS

Winther Anderson, baritone

THE MESSIAH

by

GEORG FRIEDRICH HÄNDEL

Christmas portion

The First Christian Church Choir
with String Ensemble
Palo Alto, California

PRISCILLA SALGO, Conductor

FLORENCE CHINO, Organ

SIDE 3

33⅓ RPM Microgroove
AES Equalization

I. FOR UNTO US A CHILD IS BORN
Chorus

II. PASTORAL SYMPHONY

III. THERE WERE SHEPHERDS
AND LO! THE ANGEL OF THE LORD
AND THE ANGEL SAID
AND SUDDENLY THERE WAS WITH
THE ANGEL
Ruth Roehr, soprano

GLORY TO GOD
Chorus

LONDON

LONG PLAYING

full frequency range recording

SPEED 33⅓

(1966-TRY)

LL.1254

(2 Sides)

NO. 1

BRITTEN: SAINT NICOLAS, Op. 42

Cantata for tenor solo, mixed chorus, piano duet, strings, percussion and organ

1. Introduction; 2. The birth of Nicolai; 3. Nicolas devotes himself to God; 4. He sources to Palestine; 5. He comes to Myra and is chosen bishop

PETER PEARS—*Tenor*; DAVID HEMMINGS—*Boy Soprano*

with THE ALDEBURGH FESTIVAL CHORUS AND ORCHESTRA

cond. by BENJAMIN BRITTEN

(Ralph Downes—*Organ*)

MADE IN ENGLAND

LONDON

LONG PLAYING

full frequency range recording

SPEED 33⅓

LL.1254

NO. 2

BRITTEN: SAINT NICOLAS, Op. 42

Cantata for tenor solo, mixed chorus, piano duet, strings, percussion and organ

6. Mandel from prison; 7. Nicolas and the gilded boys; 8. His pious and marvellous works; 9. The death of Nicolas

PETER PEARS—*Tenor*; DAVID HEMMINGS—*Boy Soprano*

AND THE ALDEBURGH FESTIVAL CHORUS AND ORCHESTRA

conducted by BENJAMIN BRITTEN

(Ralph Downes—Organ)

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LS-36 Wolfgang A. Mozart SIDE 1

Collected Works for Violin and Piano (KV6-547) Volume I

DANIEL and MACHIKO KOBIALKA, Violin and Piano

Sonata in D Major, KV7 (Paris 1764) "Jugendsonate"

Allegro Molto 3:26
Adagio 2:20
Menuet I and II 2:17

Sonata in C Major, KV303 (Komponiert 1778)
"Mannheimer Violinsonate"

Adagio non Troppo - Molto Allegro - Adagio - Molto Allegro 7:37
Tempo di Menuette 3:59

Total Time 19:46

Pressed in W. Germany

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LS-36 SIDE 2

Wolfgang A. Mozart

Collected Works for Violin and Piano (KV6-547) Volume I

DANIEL and MACHIKO KOBIALKA, Violin and Piano

Sonata in E minor, KV60 (Italien 1773)
"Romantische Violinsonate"

Adagio 3:57
Allegro con Spirito 2:30
Rondo "Tempo di Menuetto" 3:57

Sonata in G Major, KV301 (Komponiert 1778)
"Mannheimer Violinsonate"

Allegro con Spirito 5:49
Allegro 3:24

Total Time 19:37

Pressed in W. Germany

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NUMBER
22

SIDE 1

LIVE! IN CONCERT
MIDSUMMER MOZART
FESTIVAL ORCHESTRA
Conducted by George Cleve
Mark Brandenburg, Clarinet
MOZART: Concerto for Clarinet and
Orchestra in A Major, K. 622
1. Allegro
2. Adagio

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NUMBER
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SIDE 2

LIVE! IN CONCERT
MIDSUMMER MOZART FESTIVAL ORCHESTRA

Conducted by George Cleve

Mark Brandenburg, Clarinet (conclusion)
Rondo, Allegro

Overture to "The Magic Flute," K. 620

Aria: "Parto, parto, ma tu ben mio,"
from La Clemenza di Tito, K. 621
Leslie Richards, Mezzo-Soprano

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NUMBER
22

SIDE 1

LIVE! IN CONCERT
MIDSUMMER MOZART FESTIVAL ORCHESTRA

Conducted by George Cleve

Mark Brandenburg, Clarinet

MOZART: Concerto for Clarinet and Orchestra in A Major, K. 622

1. Allegro
2. Adagio

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NUMBER
22

SIDE 2

LIVE! IN CONCERT
MIDSUMMER MOZART
FESTIVAL ORCHESTRA
Conducted by George Cleve

Mark Brandenburg, Clarinet (conclusion)
Rondo. Allegro
Overture to "The Magic Flute," K. 620
Aria: "Parto, parto, ma tu ben mio,"
from La Clemenza di Tito, K. 621
Leslie Richards, Mezzo-Soprano

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Oh Du schöner Rosengarten

"Deutscher Jugendchor" San Francisco

Chor Direktor: Gottfried Fritzl

SEITE A

1. Froh In Den Tag Hinein
2. Heiden Röslein
3. Im Schönsten Wiesengrunde
4. Das Maiendöckchen
5. Der Glockenjodler
6. Über Allen Gipfeln Ist Ruh'
7. Herr, Bleibe Bei Uns
8. Abendstille Überall
9. Oh. Du Schöner Rosengarten

SAC-1467

℗ 1979 Der Deutsche Jugenchor San Francisco

Oh Du schöner Rosengarten

"Deutscher Jugendchor" San Francisco

Chor Direktor: Gottfried Fritzl

SEITE B

1. Die Güldne Sonne
2. Danket Dem Herrn
3. Wiegenlied
4. Mutter, Ich Bin Dir So Gut
5. He, Ho, Spann Den Wagen An
6. "Edelweiss"
7. O, Du Stille Zeit
8. "The Sound of Music"

SAC-1467

© ℗ 1979 Der Deutsche Jugendchor San Francisco

VOICE BOX

THE SPARROW

WE'RE IN THIS TOGETHER

SIDE ONE
VB4009

Producer
Mark Blackwood

1. HE LEADETH ME
2. WALK IN THE WAY
3. THE ONE FOR ME
4. HOLE IN YOUR HEART
5. (LOVE ENOUGH TO)
   TURN YOUR HEART AROUND

℗ & © Voice Box Records 900 White Station Memphis, TN 38117

VB
VOICE BOX
THE SPARROW
WE'RE IN THIS TOGETHER
SIDE TWO
VB4009
Producer
Mark Blackwood
1. CREDIT WHERE CREDIT IS DUE
2. LONG DISTANCE RUNNER
3. SHOW ME YOUR WAYS
4. WE'RE IN THIS TOGETHER
℗ &
Voice Box Records, 900 White Station, Memphis, TN 38117

TEMPLE SINAI
PRAYERS OF THE SYNAGOGUE

by

William Kopans, Tenor
Evelyn Borofsky-Roskin, Organist
Commentary by Rabbi Beryl D. Cohon,
Temple Sinai, Brookline, Mass.

33⅓ RPM
Side 1

8368-A

1. Elohenu Velohey Avosenu — A. Idelsohn
2. Grant Us Peace — I. Freed
3. Yismechu — I. Freed
4. Yevorechecho — L. Naumbourg
5. Kiddush (Festival) — S. Secunda

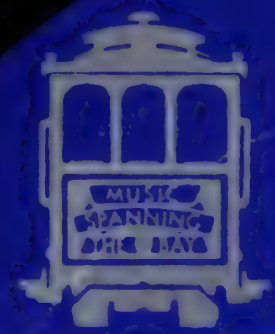
TEMPLE SINAI
PRAYERS OF THE SYNAGOGUE

by

William Kopans, Tenor
Evelyn Borofsky-Roskin, Organist
Commentary by Rabbi Beryl D. Cohon,
Temple Sinai, Brookline, Mass.

33⅓ RPM 8368-B
Side 2

6. Kol Nidre arr. J. S. Roskin
7. How Beautiful Upon the Mountain J. F. Harker



RUPERT
RECORDS

SAN FRANCISCO'S
BILL SACHE
and Orchestra at the
St. Francis Hotel

SIDE 1 — 33⅓ RPM

1. THAT'S A PLENTY (R. Gilbert-L. Pollack) 2:06
2. LIVE FOR LIFE (N. Gimbel-F. Lai) 3:22
3. ES TO ES CHA CHA (Traditional) 2:14
4. THAT OLD FEELING (Brown-Fain) 2:52
5. Medley: 2:41
   a. HELLO DOLLY (Jerry Herman)
   b. MAME (Jerry Herman)
   c. CABARET (F. Ebb-J. Kander)

RUPERT
RECORDS

SAN FRANCISCO'S
BILL SACHE
and Orchestra at the
St. Francis Hotel

SIDE 2 — 33⅓ RPM

1. I LEFT MY HEART IN SAN FRANCISCO 2:54
(G. Cork-D. Cross)
2. I FEEL GOOD (James Brown) 3:33
3. WAVE (A. C. Jobim) 3:16
4. PROUD MARY 4:12
(John Fogarty)

Winnstarr Records

Terry Bremkamp

Works of Llobet, Sor and Carcassi

Side I

La Nit de Nadal *(El Decembre Congelat)*	(Llobet)	1:48
The Night of Christmas *(The December Freeze)*		
Minuet in D	(Sor)	2:34
Variations on a Theme of Mozart	(Sor)	10:01
Etude No. 25 Allegro Brilliante	(Carcassi)	2:22
La Filla del Marxant *(The Daughter of The Merchant)*	(Llobet)	3:17

Terry Bremkamp

Works of Llobet, Sor and Carcassi

Minnstane Records

El Testament d' Amelia *(The Testament of The Queen)*	(Llobet)	2:04
Cancó del Lladre *(Song of The Thief)*	(Llobet)	2:12

Side II

La Filadora *(The Weaver)*	(Llobet)	1:51
Lo Fill del Rei *(The Son of The King)*	(Llobet)	1:55
Lo Rossignol *(The Nightingale)*	(Llobet)	1:20
Plany	(Llobet)	2:43
El Mestre *(The Teacher)*	(Llobet)	3:56
La Hereu Riera	(Llobet)	1:17

SIDE 2

PLD - 5011
STEREO

AMARTIA MOU KI' AMARTIA SOU...
GEORGE PASPATIS

International

1. Harami sou harami sou
2. Ola ine mia zaria
3. San skia me kinigas
4. Kori tou Psiloriti
5. Barba Spiro
6. Tathele i mamaka sou

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HI-FI

Musidisc

LATIN MAGIC

The Romanticos De Cuba Orchestra

KO8P-2810

M-6008-A

RIAA Curve

1) - FASCINATION - ECSTASY
(F. D. Marchetti) - (Otto Cesana)
2) - AMAPOLA - SIETE NOTAS DE AMOR
(J.M. Lacalle) - Santiago (Chago) Alvarado
3) - MARIA ELENA - INDIA
(L. Barcelata - S.K. Russel - (J.A. Flores-M. Ortiz Guerrero)
4) - SUAS MAOS - EU NAO EXISTO SEM VOCE
(Pernambuco-Antonio Maria) - (Antonio Carlos Jobim-Vinicius de Moraes)
5) - ESPERAME EN EL CIELO - TU ME ACOSTUMBRASTE
(Francisco (Paquito) Lopez V.)- (Frank Dominguez)
6) - SE ALGUEM TELEFONAR - CASTIGO
(Alcyr Pires Vermelho-Jair Amorim)-(Dolores Duran)

super sound system

HI-FI

Musidisc

LATIN MAGIC

The Romanticos De Cuba Orchestra

KO8P-2811

M-6008-B

RIAA Curve

1) - SIBONEY - DESESPERADAMENTE
(Ernesto Lecuona) - (Gabriel Ruiz-Lopez Mendez)
2) - AQUELLOS OJOS VERDES - NOCHE DE RONDA
(Nilo Menendez-A. Utrera) - (Maria Tereza Lara)
3) - CUANDO TU ME QUIERAS - REGALO DE VIAJE
(Raul Shaw Moreno-Mario Barrios) - (Agustin Lara)
4) - TILL . . . - LOVE LETTERS
(Sigman-Danvers)-(Victor Young-Edward Heyman)
5) - BALADA TRISTE - ONTEM E HOJE
(Dalton Vogeler-Esdras Silva) - (Getulio Macedo-Irani de Oliveira)
6) - QUIEREME MUCHO - VEREDA TROPICAL
(Gonzalo Roig)-(Gonzalo Curiel)

super sound system

THAT'S JUST LIKE JESUS

NEW HAPPINESS SINGERS

SIDE ONE
760815

STEREO
33 1/3 RPM

1. NO SHORTAGE (On God's Love)
   Gary Paxton - 2:13
2. A SONG TO SING AT MIDNIGHT
   Gordon Jensen - 2:02
3. I'LL SEE YOU IN THE RAPTURE
   Charles Feltner - 3:14
4. SAILING TOWARD HOME
   Dottie Rambo & Don Sumner - 3:10
5. SWEET SWEET SPIRIT
   Doris Akers - 2:09

CYBERTEKNICS CREATIVE RECORDING CO. DAYTON, OHIO 45403

THAT'S JUST LIKE JESUS

NEW HAPPINESS SINGERS

SIDE TWO
760815

STEREO
33 1/3 RPM

1. WE'RE TOGETHER AGAIN
   Gordon Jensen & Wayne Hilton - 3:55
2. STATUE OF LIBERTY
   Neil Enloe - 4:32
3. THAT'S JUST LIKE JESUS
   Garland Craft - 2:53
4. HE'S BEEN MY DEAREST FRIEND
   Gordon Jensen - 3:16
5. JESUS, HOW I LOVE YOU
   Cindy Cruse - 3:12

CYBERTEKNICS CREATIVE RECORDING CR. DAYTON, OHIO 45403

GUNN

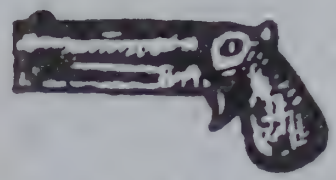
EDDIE BAYARD
& his BOURBON STREET FIVE
WITH VIC TOOKER

SIDE 1
STEREO

34359

1. COME BACK SWEET PAPA
(Paul Barbarin, Luis Russell) 4:43
2. JUST A CLOSER WALK WITH THEE
(Traditional) 4:33
3. CONTI STREET PARADE
(Delay, Purnell, Floyd Levin) 4:58
4. NEW ORLEANS
(H. Carmichael) 4:10

GUNN



EDDIE BAYARD
& his BOURBON STREET FIVE
WITH VIC TOOKER

SIDE 2
STEREO

34360

1. SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE
(I. Levine, L.R. Brown) 3:40
2. CANAL STREET BLUES
("King" Oliver) 4:25
3. KANSAS CITY MAN
(C. Williams) 5:35
4. ORIGINAL DIXIELAND ONE STEP
(LaRocca) 4:42

Mark

CUSTOM RECORDING DIVISION

side one

1976
PENN STATE UNIVERSITY MARCHING BLUE BAND

Dr. Ned C. Deihl, Director

9076 Willoughby Rd.
Pittsburgh, Pa., 15237

MC-9128A

stereophonic

1. NITTANY LION SPECIAL
2. PREGAME
3. ALMA MATER
4. FITE ON STATE
5. PAGLIACCI
6. I DON'T KNOW HOW TO LOVE HIM
7. LOVE WILL KEEP US TOGETHER
8. PRIMAL SCREAM
9. YESTERDAY
10. LAND OF MAKE BELIEVE

33⅓ rpm

(29980)

Mark

CUSTOM RECORDING DIVISION

side two

1976
PENN STATE UNIVERSITY MARCHING BLUE BAND

Dr. Ned C. Deihl, Director

9076 Willoughby Rd.
Pittsburgh, Pa., 15237

MC-9128B

stereophonic

1. PENN STATE MEDLEY
2. SUPERSTAR
3. PINBALL WIZARD
4. SEPTEMBER SONG
5. I HOPE I GET IT/ONE
6. MUSIC AND THE MIRROR
7. YOU'RE STILL THE ONE
8. LAURA
9. BOO GONK
10. SEND IN THE CLOWNS

33 1/3 rpm

(29980)

DELTA®
RECORDS

GLORY TO GOD

NORTH PARK COLLEGE CHOIR AND ORCHESTRA

Chicago, Illinois

David L. Thorburn, *Director*

SIDE ONE

STEREO

1. FOR UNTO US A CHILD IS BORN...Handel
2. GLORY TO GOD...Handel
3. SURELY HE HATH BORNE OUR GRIEFS...Handel
4. ALL WE LIKE SHEEP HAVE GONE ASTRAY...Handel
5. LET ALL THE ANGELS OF GOD WORSHIP HIM...Handel
6. HALLELUJAH...Handel

DRS83-311A
(42077)

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DELTA®
RECORDS

GLORY TO GOD

NORTH PARK COLLEGE CHOIR AND ORCHESTRA

Chicago, Illinois

David L. Thorburn, *Director*

SIDE TWO

STEREO

1. AWAY IN A MANGER...arr. Willcocks
2. CHRISTO PAREMUS CANTICA...ed. David Wulstan
3. HOW FAR IS IT TO BETHLEHEM...Geoffrey Shaw
4. THE HOLLY AND THE IVY...R. Boughton
5. BALLET'S LULLABY...ed. David Wulstan
6. AMEN...Handel

DRS83-311B
(42077)

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REV. CAREY LANDRY

The Spirit Is A-Movin'

NORTH AMERICAN LITURGY RESOURCES
Cincinnati, Ohio

STEREO

Side ONE
522F13A

1. The Spirit is A-Movin'
2. Shout Joyfully!
3. Voices
4. Men of Faith
5. What Would You Have Us Do?
6. Come, Let Us Go

REV. CAREY LANDRY

The Spirit Is A-Movin'

NORTH AMERICAN LITURGY RESOURCES
Cincinnati, Ohio

Side TWO
522F12B

STEREO

1. Come Follow Me
2. Praise, Lord!
3. Pardon Your People
4. Come O Holy Spirit
5. Where Two Or Three
6. Stay With Us O Lord

RCA VICTOR
HIS MASTER'S VOICE
DEL HIPOCAMPO CON SABOR
RENATO SALANI y su Conjunto
LPV-7600
LADO-A
Hecho en Grabaciones ANTOR, S. A.
1) PIEDRAS (Pieretti-Richigianco-Salani) — 2) LA ENAMORADA DE UN AMIGO MIO (Roberto Carlos) — 3) EL HANKY PANKY (Barry-Greenwich-Muñoz) — 4) CANCION DE AMOR AUSENTE - Canta: R. Salani con Rina Farina (Baden-Vinicius-Salani) — 5) MI TELEFONITO - Canta: Manolo Mercerón (Oreste Bucceri) — 6) EL CARNAVAL QUE YO BRINQUE (Joao Roberto Kelly-D. Nasser)
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DISTRIBUYE HERMANOS ANTOR, S. A.
USO DE LA MARCA DE FABRICA AUTORIZADO Y CONTROLADO POR RADIO CORPORATION DE AMERICA
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MARCA (R) REGISTRADA (TM)
LONG 33⅓ PLAY

RCA VICTOR

HIS MASTER'S VOICE

DEL HIPOCAMPO CON SABOR

RENATO SALANI y su Conjunto

LPV-7600

LADO-B

Hecho en Grabaciones ANTOR, S. A.

1) NO PIERROT - Instrumental (R. Salani-E. Constanzo) - 2) A LITTLE BIT ME A LITTLE BIT YOU (Yo Soy un Soñador) - Canta: C. Salani (Neil Diamond-R. Salani) - 3) CORAZON LOCO (Ambrosino-Savio-Salani) — 4) EL CONOTO -Canta: V. Desiderati (D. en D.) — 5) UN HOMBRE Y UNA MUJER -Solista: J. Rivero (F. Lai-P. Barouh) — 6) TE SUEÑO CALIFORNIA (J. Phillips)

TRANSCRITO DE DISCO MAESTRO DE RADIO CORPORATION OF AMERICA

DISTRIBUYE HERMANOS ANTOR, S. A.

USO DE LA MARCA DE FABRICA AUTORIZADO Y CONTROLADO POR RADIO CORPORATION OF AMERICA - MARCA (S) (R) REGISTRADA (S)

HECHO EN VENEZUELA

LONG 33⅓ PLAY

WEST RIVER RECORDS

SIDE ONE

WR-005

APRIL 2:27
IN DUE TIME 3:58
SUNDOWN 4:47
'TILL THE FAT LADY SINGS 4:42
THE BAIT FISHERMAN 1:42

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WEST RIVER RECORDS

SIDE TWO

WR-005

THE TWENTY THIRD OF NOVEMBER 4:21
KENTUCKY BLUE 4:04
SUMMERBOY 3:46
EPITAPH FROM FAIRROWS HEAD 3:49
WHEN A WOMAN LOSE A CHILD 2:54

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Kenneth Fisher and The Sounds of Victory

"Jesus Looked On Me"

Side 1

KF328510
33 1/3 RPM

1. *Bless That Wonderful Name 3:46*
2. *Jesus Looked On Me 4:42*
3. *He Shall Reign 3:13*
4. *God Saw Fit 4:11*
5. *Time Is Winding Up 4:20*

For Booking, Contact: THE SOUNDS OF VICTORY • c/o Kenneth Fisher • P. O. Box 56268 • Washington, D. C. 20011 • (202) 726-0529

Kenneth Fisher and The Sounds of Victory

"Jesus Looked On Me"

Side 2

KF328510
33 1/3 RPM

1. *Long As I Live (I'll Praise The Lord) 4:54*
2. *I Can Do All Things Through Christ That Strengthens Me 4:53*
3. *At The Altar 3:55*
4. *Things Are Gonna Get Better 2:55*

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Produced by Gerry Ouellette
and Steve Kuether

Side 1
33rpm Stereo
33cms 020a
(32970)

SEASONS CHANGE

GERRY OUELLETTE

℗ Gerry Ouellette 1978

1. SEASONS CHANGE 3:20
2. SATURDAY MORNING 2:34
3. WHAT I'D LIKE TO DO FOR YOU 3:49
4. RAGMUFFIN BLUES 2:48
5. I DO, DO YOU? 2:13
6. DO YOU STILL MISS ME? 3:47

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Produced by Gerry Ouellette
and Steve Kuether

Side 2
33rpm Stereo
33cms 020b
(32970)

SEASONS CHANGE

GERRY OUELLETTE

℗ Gerry Ouellette 1978

1. THE ONE I LOVE 4:40
2. OH ANNIE 2:15
3. SOMETIMES 2:44
4. RAINY DAY 2:32
5. SWEET CHARIOT 4:38
6. I REMEMBER 3:16

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ARCANO
RECORDS

MARCO ANTONIO MUÑIZ

(Same)

Estereo

Lado **A**

DKL1-3533
(DKL1-3533-A)

1 QUE EMPIECE LA FIESTA
(R. Fuentes/J. Ferrer)

MARCO ANTONIO MUÑIZ
Arr. y Dir.: Chucho Ferrer
Produccion y Direccion General: Ruben Fuentes
Arreglos y Direccion Musical: Jesus Ferrer
Coros: Lupita Hernandez y Familia
Grabacion y Mezcla: Samuel Ovilla
Realizado por: Ruben Fuentes
(Grabado en México)

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ARCANO
RECORDS

MARCO ANTONIO MUÑIZ

(Same)

Estereo
Lado **B**

DKL1-3533
(DKL1-3533-B)

1 LA MUÑECA FEA (Gabilondo Soler-Cri Cri)
2 LA PATITA-EL CHORRITO
(Gabilondo Soler-Cri Cri)
3 NEGRITO SANDIA (Gabilondo Soler-Cri Cri)
4 EL RATON VAQUERO
(Gabilondo Soler-Cri Cri)
5 MARCHA DE LAS LETRAS
(Gabilondo Soler-Cri Cri)

MARCO ANTONIO MUÑIZ
Arr. y Dir.: Chucho Ferrer/Produccion y Direccion General: Ruben Fuentes/Arreglos y Direccion Musical: Jesus Ferrer/Coros: Lupita Hernandez y Familia/Grabacion y Mezcla: Samuel Ovilla/Realizado por: Ruben Fuentes (Grabado en México)

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(Chico Alejandro)
2.-ADOLECENTE
(Adt. Antonio L. Rivera)
3.-NUNCA CAMBIES
(Napoleón)
4.-QUE VENGA EL CHORRO
(Antonio L. Rivera)
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(D.R.)
2.-NUESTRO AMOR
(D.R.)
3.-ENSEÑAME
4.-MALA SUERTE
(Enrique Feliz)

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1-7-88

CHERRYSTONE BAPTIST CHURCH MISSIONARY CIRCLE

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PRAISE YE THE LORD

L.P.-04 SIDE 1

1. PRAISE YE THE LORD - Horace Donnell
2. YES, JESUS LOVES ME
3. IT IS NO SECRET
4. I AM THINE OH LORD—AMAZING GRACE
5. I COME TO THE GARDEN ALONE—
GOD WILL TAKE CARE OF YOU
6. JESUS PILOT ME—
IT PAYS TO SERVE JESUS
7. THE OLD RUGGED CROSS—
SWEET HOUR OF PRAYER

CHERRYSTONE BAPTIST CHURCH MISSIONARY CIRCLE

presents

PRAISE YE THE LORD

L.P.-04 SIDE 2

1. JUST AS I AM—
IT IS MORNING IN MY HEART—
FAITH OF OUR FATHERS
2. ONWARD CHRISTIAN SOLDIERS
3. NEAR THE CROSS
4. BRING THEM IN
5. COME BY HERE
6. I LOVE THE LORD - Horace Donnell
7. THY HOLY WILL BE DONE

AAMCO

FULL FREQUENCY SOUND

LET'S GO DANCIN' — TED STEELE

1. MEDLEY:
   WHISPERING (Coburn-Rose-Schonberger)
   DOWN AMONG THE SHELTERING PALMS (Olman-Brockman)
   STUMBLING (Confrey)

STEREO
ALS - 78

SIDE 1

2. YOU WERE MEANT FOR ME (Brown-Freed)
3. MEDLEY:
   I'M NOBODY'S BABY (Davis-Ager-Santley)
   THANKS A MILLION (Kahn-Johnston)
   WHEN YOU WORE A TULIP (Wenrich-Mahoney)
4. I'M THRU WITH LOVE (Livingston-Malneck-Kahn)
5. MEDLEY:
   AT SUNDOWN (Donaldson)
   I CRIED FOR YOU (Freed-Arnheim-Lyman)
   HOLD ME (Little-Oppenheim-Schuster)
6. DEEP PURPLE (DeRose-Parish)

A DIVISION OF ALISON ENTERPRISES INC.

AMCO

FULL FREQUENCY SOUND

LET'S GO DANCIN' — TED STEELE

1. MEDLEY:
   SINGING IN THE RAIN (Freed-Brown)
   SOMEBODY STOLE MY GAL (Wood)
   MAYBE (Flynn-Madden)

STEREO
ALS-78

SIDE 2

2. I DON'T KNOW WHY (Ahlert-Turk)
3. MEDLEY:
   DO YOU EVER THINK OF ME (Kerr-Cooper-Burtnett)
   LINGER AWHILE (Rose-Owens)
   ROSE ROOM (Williams-Hickman)
4. I'M IN THE MOOD FOR LOVE (McHugh-Fields)
5. MEDLEY:
   SWINGING DOWN THE LANE (Jones-Kahn)
   FIVE FOOT TWO (Henderson-Lewis-Young)
   SHOULD I (Freed-Brown)
6. DON'T BLAME ME (Fields-McHugh)

A DIVISION OF ALISON ENTERPRISES INC.

JEAN AND MAXINE
RECORDS

BY
JEAN AND MAXINE

STEREO
Side A

JM-1001
(8500)

1. ALL THINGS IN JESUS (Harry Dixon Loes) (Singspiration)
2. JESUS, LOVER OF MY SOUL (Charles Wesley) (Salvation Army)
3. FEAR NOT (Kenneth Wells) (Rodeheaver)
4. IN THE GARDEN (C. Austin Miles) (Salvation Army)
5. NOW I BELONG TO JESUS (Norman J. Clayton) (Salvation Army)

Recorded at Natural Sound Studio

JEAN AND MAXINE
RECORDS

BY
JEAN AND MAXINE

STEREO
Side B

JM-1001
(8501)

1. HE TOUCHED ME (William J. Gaither) (Gaither)
2. DOWN FROM HIS GLORY
   (William E. Booth-Clibborn) (Salvation Army)
3. DAY BY DAY (Linda Sandwell T.A.L.S.)
   (Singspiration)
4. JESUS GIVES ME A SONG (Homer W. Grimes)
   (Singspiration)
5. FOR ALL MY SIN (Norman J. Clayton)
   (Lillenas)

Recorded at Natural Sound Studio

T. C. L.

NEVERSINK #32
CONCERT BAND

Barclay Recording Co.
Orwigsburg, Pa.

STEREO

SIDE I

1969-1

1. Tall Cedars March
2. Acropolis March
3. Old Berks
4. National Emblem
5. Amor Patriae
6. Porter's Catalina Band

T. C. L.

NEVERSINK #32 CONCERT BAND

Barclay Recording Co.
Orwigsburg, Pa.

STEREO
1969-2

SIDE II

1. Supreme Triumph
2. Anthes
3. This Is My Country
4. The Kilties
5. National Spirit
6. The Stars and Stripes Forever

DIE ORIGINAL SCHNEETHALER

STEREO
PHI 451 A

Side 1

PHILIPS

1. Annemarie (R. Niel) 2:47
2. Gold und Silber (F. Lehar/W. Raschek) 2:26
3. Hohe Tannen (K. Farmer/W. Maidorn) 2:50
4. Hoch drob'n auf dem Berg (F. Grothe/E. Marischka) 2:29
5. O du mein Edelweiss (P. Rohricht) 2:45
6. Uber's Jahr, wenn die Kornblumen bluhen 2:30

Total Time: 16:05

DIE ORIGINAL SCHNEETHALER ORCHESTRA

DIE ORIGINAL SCHNEETHALER

STEREO
PHI 451 B

Side 2

PHILIPS

1. Im Abendrot (K. Farmer/W. Maidorn) 2:46
2. Ich mocht' sogern dein Herz Klopfen hor'n (J. Sirowy/H. Werner) 2:41
3. Holdrich, liebes Echo (B. de Weille/W. Rothernburg) 2:37
4. Die Fischerin vom Bodensee (G. Winkler) 2:42
5. Vergissmeinnicht (Farmer/Valentin) 2:55
6. Schneewalzer (Volksw./arr. Maidorn/Valentino 2:06

Total Time: 16:10

DIE ORIGINAL SCHNEETHALER ORCHESTRA

In American mythology no place, no single geographic location, looms as large as Texas. This preeminence is the result, in part, of the physical size of the state. It owes something to history as well. And to a combination of the brag-talk of natives and the romantic notions of non-Texans. Cattle, oil, and lots of money also contribute to the image of a Texas that is larger than life. The "bigness" of Texas also applies to its music traditions—From Eck Robertson and Vernon Dalhart to modern C&W, Texas and its musicians have been influential, almost dominant. Even Mississippi-born Jimmie Rodgers considered himself more Texan than not.

In July 1985 in a shaded valley near Fair Hill, Maryland, the Brandywine Friends of Old Time Music presented part of the Texas music story to several thousand old time and country music fans. Although they could only present several slices of Texas music, the representatives of musical Texas they selected were vital, exciting and musically superior examples of what Texas has meant to American music.

It may be difficult to picture a Mariachi Orchestra at a Mountain Music Convention. But for those present it was not only natural, it was exhilarating. Mariachi America, an eight-piece orchestra from Mexico, is one of the foremost organizations of its kind and has toured successfully throughout Mexico and the American Southwest. The Mariachi tradition originated in the area of Guadalajara, Jalisco, from the musical groups hired to entertain at weddings and other celebrations (The word "Mariachi" is from the French for wedding.) The music has now developed a highly popular vocal and orchestral style that has been influential in both Mexican and non-Mexican American traditions. Those who attended Brandywine '85 will testify that it has considerable visual impact as well.

The members of Mariachi America are Enrique Castaneda (guitar), Efrain Hernandez (vihuela), Hilario Rodriguez (guitarron), Mariano Ramirez (violin), Saul Enriquez (violin), Porfirio Palomo (violin), Jesus Ramirez (trumpet), and Rafael Mendoza (trumpet). The orchestra also features the vocals of Malena Cano. Known professionally as "La Perla", she sang her way to first-place in a radio talent contest at age 10 and has since sung her way to the top of the Mariachi world. She has performed on radio and television, in concerts and festivals from Mexico City to Washington, D.C., and has been a successful recording artist.

Shaped by generations of fiddlers playing for dances and contests, Texas-style fiddling is both distinctive and exciting. Texas fiddle style has also borrowed swing and is identified by its finely shaped, intricate tunes and by the fiddler's attention to melodic detail. Junior Daugherty is a champion fiddler who has won competitions throughout the southwest. An expert in a variety of fiddle styles, Daugherty [backed by Bo Lipari] demonstrates with both consummate skill and taste why Texas-style is so widely respected and copied.

The Texas Playboys were formed by the late Bob Wills in 1933. From that time until Wills' death in 1975, the band was synonymous with Western Swing. Indeed, the band was so popular that it wasn't long before Wills' widow, Betty, asked Leon McAuliffe to reorganize the group. As the Brandywine audience was quick to realize the band still swings, bringing Texas swing to new audiences as well as old fans with a vitality that keeps it as fresh as it was in 1933. The Texas Playboys are Leon McAuliffe (steel guitar, vocal), Leon Rausch (lead vocal), Al Stricklin (piano), Smokey Dacus (drums), Eldon Shamblin (guitar), Joe Ferguson (bass), and Gene Gasaway and Bob Boatright (fiddles).

Every year when the Brandywine Friends of Old Time Music selects a theme for its Mountain Music Convention it invites musicians who are carrying the traditions beyond their time and place of origin. At Brandywine '85 a number of musicians paid homage to the music of Texas, demonstrating just how deep an imprint the Lone Star State has made on American country music. The range is as broad as could be—from Mike Seeger's jew's harp rendition of Eck Robertson's 1922 version of "Sally Goodin" through Mac Benford's old time dance tunes to Suzanne Edmundson's beautiful rendering of Lefty Frizzell's "If He Just Helps Me Get Over You".

Mac Benford's Old Time Band consists of Mac on banjo, Bo Lipari (guitar), Woody Woodring (fiddle), Jim Miller (fiddle) and Jenny Cleland Vidich (bass). Suzanne Edmundson was backed up by: Tony Marcus (fiddle), Paul Herling (fiddle), Doug Dorschug (bass) and Ed Snodderly (dobro).

Texas musicians from Mariachi to Swing. All at Brandywine '85. And they were only a part of the weekend. To present a truly complete picture of Texas music the festival would have had to have lasted all summer (And this would have been a twenty record set). The picture, limited as it is, is still a beautiful one. To get a better picture of Texas music, you'll have to visit Texas.

George Mercer

MERCURY SR 60081 • I'LL REMEMBER APRIL • PATTI PAGE

STEREO HI-FI

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PATTI PAGE

I'll Remember April

A BLOSSOM FELL

IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE

MIGHTY LIKE A ROSE

YOU'RE THE ONE ROSE THAT'S LEFT IN MY HEART

MY WILD IRISH ROSE

GARDEN IN THE RAIN

I DON'T CARE IF THE SUN DON'T SHINE

ON THE SUNNY SIDE OF THE STREET

THE BREEZE

I'LL REMEMBER APRIL

APRIL SHOWERS

YOUNG AT HEART

MERCURY SR 60081 • I'LL REMEMBER APRIL • PATTI PAGE

I'll Remember April
PATTI PAGE

SIDE ONE

A Blossom Fell
It Looks Like Rain In Cherry Blossom Lane
Mighty Like A Rose
You're The One Rose That's Left In My Heart
My Wild Irish Rose
Garden In The Rain

SIDE TWO

I Don't Care If The Sun Don't Shine
On The Sunny Side Of The Street
The Breeze (That's Bringing My Baby Back To Me)
I'll Remember April
April Showers
Young At Heart

I'LL REMEMBER APRIL • PATTI PAGE • MERCURY SR 60081

HI-FInformation

This stereophonic recording session was made at Fine Recording Studios, New York City, with George Piros and Bob Fine on the control board. Jack Rael, Patti Page's personal manager, a. and r.—'d the entire recording session. A four-walled, roofless booth isolated Patti who worked to a Western Electric 4211 microphone. The entire orchestra worked to a Telefunken U-47 microphone. The strings were to the right of the conductor, while brass was to the left a bit off the center, while the rhythm section was grouped about the piano way to the left. Three RCA 44BX microphones were utilized to capture the rhythm section. Soloists advanced to the nearest microphone when they were spotlighted in the arrangement. The entire session was recorded on 35 MM. magnetic film for the best possible reproduction. Miss Page's voice was cut on one track, the entire orchestra on another and a third channel was the monaural composite

Rael, working in the booth, had three Altec speakers hooked up so that at anytime during the session he was able to cut in any one of the three channels to test for balance

Jack Rael
Musical Director

The reigning Queen of Popular Song brings a refreshing April shower of evergreen hits designed to bring a waft of spring to your ears wherever you are, whenever you choose to listen.

With a nostalgic but playful touch, Patti Page breezes through the symbolic sights and sensations of the spring, with the gentle but ever-changing moods of a cool April day. In the dewy morning when *A Blossom Fell*, we tour a garden of song favorites down *Cherry Blossom Lane* through *Mighty Like a Rose* to *My Wild Irish Rose* until the wistful view of *Garden in the Rain*.

Resuming the tour, Patti Page steps out with *I Don't Care if the Sun Don't Shine*, then struts down *The Sunny Side of the Street* bathing in *The Breeze*. Then two deep and lovely breaths of April before the pensive, all-season ode to the springtime of life, *While We're Young*.

You'll remember April and you'll never forget Patti Page's gentle and lovely tribute to it.

Mercury RECORDS HI-FI STEREO

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DOCE CASCABELES · JOTA DE LA DOLORES
SALUD, DINERO Y AMOR · LOS NARDOS · SUSPIROS DE ESPAÑA
EL RELICARIO · MAZURCA DE LAS SOMBRILLAS · LA CALESERA
TABACO Y CERILLAS · JOTA DE "LA ALEGRIA DE LA HUERTA"
LA VERBENA DE LA PALOMA · ROSA DE MADRID
PICHI · NIÑA HECHICERA

STEREO COMPATIBLE

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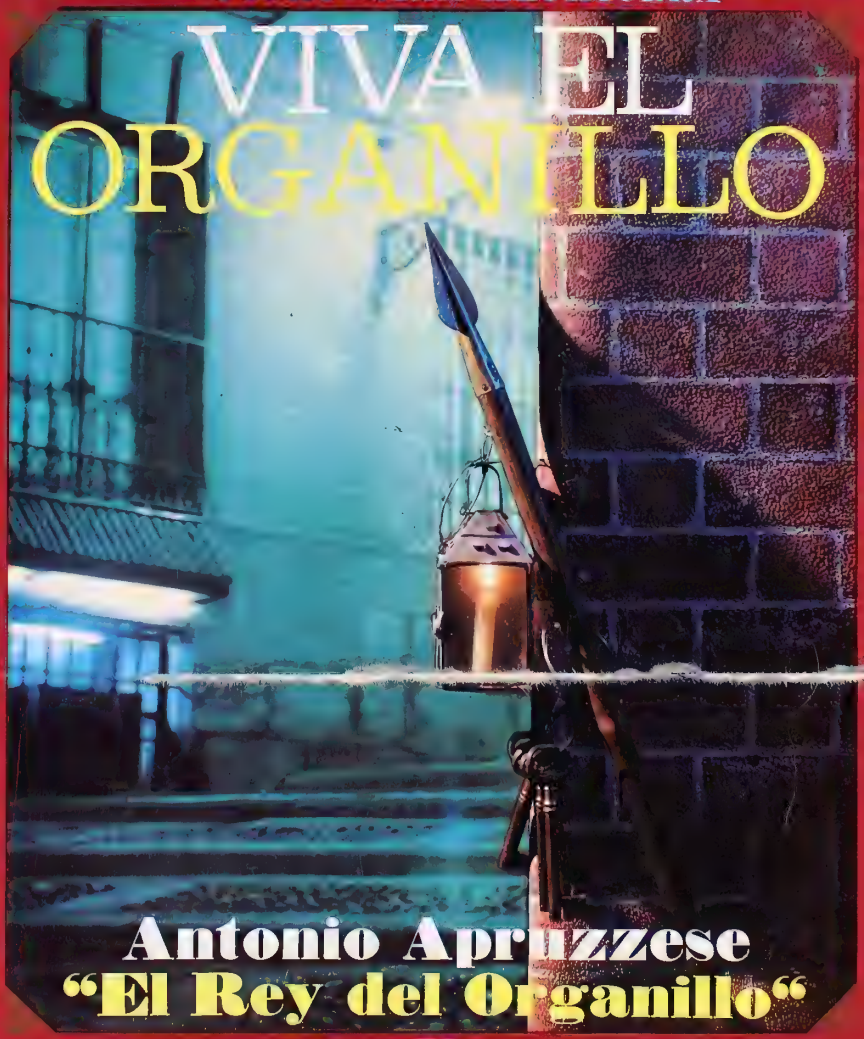

Antonio Apruzzese
"El Rey del Organillo"
y
Organillo de la Casa José Ferrer

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SERIE ETIQUETA VERDE

ZV-725 STEREO COMPATIBLE

VIVA EL ORGANILLO

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CARA A

1. LA CALESERA (Alonso)
2. EL RELICARIO (Padilla)
3. JOTA DE LA DOLORES (Bretón)
4. LA VERBENA DE LA PALOMA (Bretón)
5. DOCE CASCABELES (Freire)
6. SALUD, DINERO Y AMOR (Roles)
7. SUSPIROS DE ESPAÑA (Alvarez)

CARA B

1. LOS NARDOS (Alonso)
2. JOTA DE "LA ALEGRIA DE LA HUERTA (Chueca)
3. MAZURCA DE LAS SOMBRILLAS (de "Luisa Fernanda) (Moreno Torroba)
4. PICHI (Alonso)
5. TABACO Y CERILLAS (Alonso)
6. NIÑA HECHICERA (C. Montilla)
7. ROSA DE MADRID (Barta)

Antonio Apruzzese "El Rey de Organillo" y Organillo de la Casa José Ferrer

ZV-654

ZV-655

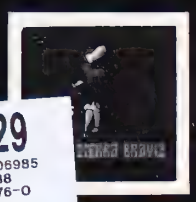
ZV-656

ZV-657

ZV-663

ZV-697

ZV-698



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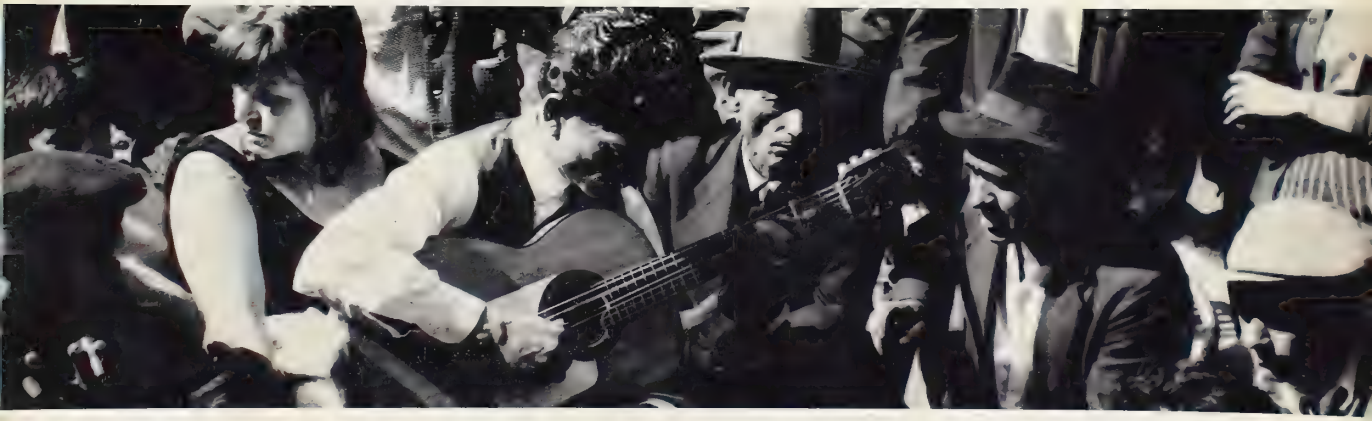
STEREO

the world's greatest living flamenco guitarist **Manitas de Plata**



volume 2

José Reyes and Manero Ballardo, singers

CS 965

Connoisseur Society STEREO 45

33⅓ RPM

CONNOISSEUR SOCIETY Stereo CS 965
Mono CM 965

Manitas de Plata — FLAMENCO GUITAR

with José Reyes and Manero Ballardo, singers

VOLUME 2

"...probably the most realistic-sounding guitar recording ever made."

— FURMAN HEBB, *Hi-Fi/Stereo Review*

WITH HIS FIRST recording, Manitas de Plata, the Spanish gypsy who lives near Arles in Southern France, shook the flamenco pantheon, taking a place at its summit. Liner note hyperbole? Listen.

Words are a particularly resistant medium with which to describe music, especially music that is an improvised distillation of a way of life — here the gypsy style — and of one man's strongest, most imperious emotions.

At base, beneath technique, there is the nature of the man. In jazz, the term for those who have something singular and durable to say is "soul." In flamenco, the equivalent is *duende*. Of an actor, the term might be "presence." The intent of all these terms is to indicate the existence of those who have mastered, have understood experience. And who have not been locked into an interchangeable role as personnel, no longer people, in the rationalized society.

It is not that Manitas de Plata is larger than life size. He *is* life size, and that does make him larger than most. He has not lost spontaneity, a quality we systematically educate out of our young. He does not mute his feelings but rather exults in them. He is a whole man, an increasingly exotic breed.

But to the matter at hand. Spontaneity and undiluted emotion are hardly enough to make a lasting jazzman or a nonpareil flamenco guitarist. For both a beat, *compas,* is essential. And part of the mesmeric power of Manitas de Plata comes from the depth and plasticity of his pulsation.

There is the further requisite of discipline — the way emotions and technique are shaped, and for what end. In the music of Manitas de Plata there is no rhetoric, no posturing. Or, as I tried to describe his work in *HiFi/Stereo Review,* there is "a steel-like integrity in his playing. His work contains no bombast, no flashiness for its own sake." He's telling it like it is, for him. And, as in any music of surprise, the listener may suddenly find — in the act of response — parts of himself that are no longer submerged.

The opening *Fandangos* is a long distance in time, and mood from the original *Fandangos*—gay, danceable — of Northern Spain. This is the Andalusian development of the form, transmuted by Moorish intermixtures, into a dark, introspective way of expression.

Here the immediate Manitas de Plata characteristics for this listener are the knife-edged clarity of execution, the seizing subtlety of the dynamics, the resilience of line and the suppleness of the beat. Then, after repeated hearings, there is the growing recognition of the cohesiveness—the organic complexity—of the overall design.

Tarantas y Bulerías combines two forms. The *Bulerías,* originally performed as a slow dance, evolved into the most abandoned — and on occasion, the most festive — of flamencan patterns. Here, however, their vividness is colored and deepened by the undertone of melancholy of the *Tarantas,* a *cante* that came out of the bleak experiences of 19th century miners in the mountains near Cartagena.

The *Gypsy Rhumba* is a highly impromptu session, an illustration of *chico flamenco* (light, light-hearted flamenco). After hours of recording, Manitas de Plata and Alan Silver, who was the recording director, left briefly. On their return, they found, as Silver recalls, "an impromptu party had begun with singing and dancing, clapping and footstamping, and some percussion refinements such as stroking the nails of one hand on a piece of carefully held corrugated board. Manitas jumped in with the dancers. "Here you can hear him singing as well as dancing along with José Reyes and Manero Ballardo. The climbing momentum, the collective euphoria and the whirlpool-like beat recalls for me those after-hours jazz sessions — now exceedingly rare phenomena — at which the musicians were playing for their very best and most hip audience, themselves.

The extraordinarily sustained intensity of *Moritas Moras* is a plunge into the core of flamenco. Its title can be translated as *"Little Moorish Girls."* The first *cantaor* is José Reyes. (The exclamatory aside from a member of the group, "Eso es cante moro!", simply means "That's Moorish singing!") At the end of the stanza, Manitas plays a falseta, and the second *cantaor,* Manero Ballardo, enters. Then, alternately, the singers focus on those intertwined, vintage themes of unrequited love, the treachery of women, and what it feels like to wake up cold in hand. These are basic flamenco blues, and as in Negro blues, the guitar is an additional voice—commenting on the stories, adding its own, punctuating, ruminating. Also as in Negro blues, the voices are harsh with experience—their grainy textures, stabbing vibratos and undulating rhythms exactly apt for tales of loneliness and the bitter aftertaste of impermanence

But even, as in *Moritas Moras,* when the pain is most raw, there is in the music itself an insistent thrust of life. As if to say, "Being down this low, the only way up is to tell it all, get it all out." The catharsis of excavating and then releasing feeling. As in the blues, music becomes a way of survival, of confronting the dark and the reminders of mortality and then moving on to more of life.

Analogies between different forms and idioms of art are perilous, but for me, there is a link between the experience of hearing Manitas de Plata and of reading a Simenon novel. In both, we are immediately inside a man, breathing with his rhythm, our blood quickening as his does, and before the journey is over, being propelled deeper into ourselves by the force of what could be called existential art.

In this quality of flamenco, music and experience are one — scoured of superfluity and superficiality. We are at the nitty-gritty, mortal but not at all going gently into that good night.

— NAT HENTOFF

Manitas de Plata was born in a Gypsy caravan outside of Sete, a tiny Mediterranean port near Marseilles. From childhood he was taught the guitar by his father, a horse trader, and encouraged in his remarkable affinity for the instrument. During the next twenty years, as the caravan traveled along traditional Gypsy trails through Provence, Manitas spent his time practicing or listening to other Gypsy guitarists. Today he is one of the rare performers loved and revered by his own people who believe, with reason, that only a true Gypsy can excel in the fiercely emotional music called "flamenco" — a word that to Andalusians literally means "Gypsy."

Manitas is well aware that as a virtuoso of extraordinary power, he could, if he wanted to, perform to his considerable profit far beyond the narrow limits of his particular Gypsy world. But money means little to him. "I have the guitar in my heart," he has said. "When I am playing well, nothing else counts. I am playing for myself."

José Reyes is a cousin of Manitas de Plata. He was born in 1930 at Nice and now resides in Arles with his wife and eight children. He has been a metal-worker, but now sells carpets. Occasionally, he sings with Manitas de Plata in cabarets.

Manero Ballardo is the son of Manitas de Plata. He was born in 1940 at Montpellier where he still lives. He works as a builder and sings only for his friends and family. He learned flamenco from his father and uncle.

Side 1

Band 1:	Fandangos	11:26
Band 2:	Tarantas y Bulerías	5:02
Band 3:	Gypsy Rhumba	3:18

Side 2

	Moritas Moras	19:14

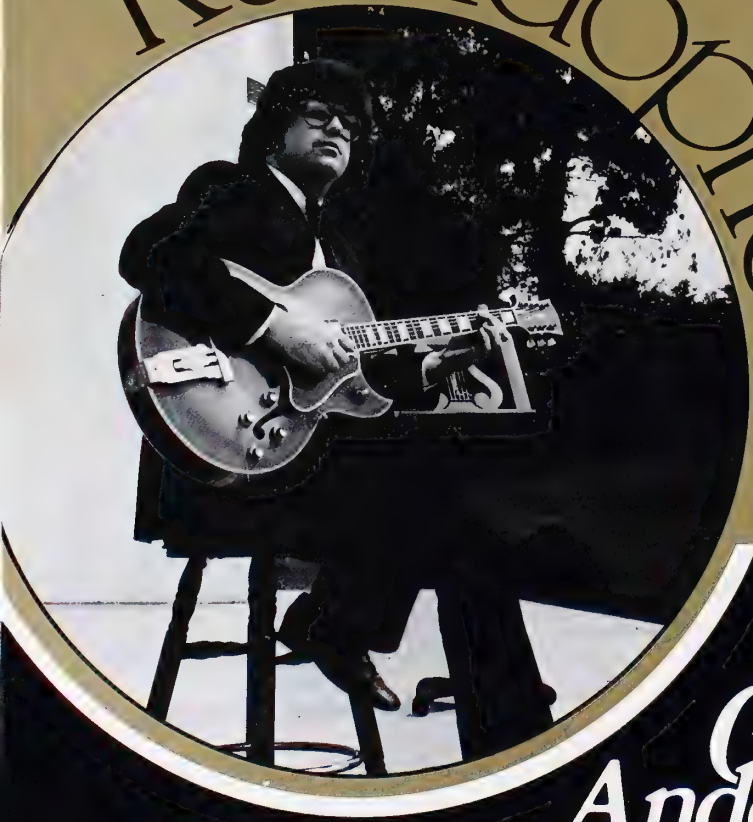
All selections are copyrighted and published by Soremy Music (ASCAP)

Produced by E. Alan Silver
Recording Engineer: David B. Jones
Recorded on location in Arles, France
Cover Photograph by Lucien Clergue

Connoisseur Society, Inc., 470 West End Avenue, New York, N. Y. 10024

The Neo-Classical Guitar

Kaleidophon



Chuck Anderson

Side 1

Prelude from #1 Cello Suite (JS Bach)	2.35
Variations on an Ancient Irish Air (unknown)	3:09
'Twas a Lover and His Lass (T. Morley)	4:27
Cherry Blossom (Japanese Folk Song)	4:53
Kaleidophon (C. Anderson)	5:05
	20:09

Side 2

Prelude in Dm (JS Bach)	2:36
The Three Children (C. Anderson)	3:49
Gymnopedies #1 (E. Satie)	3:01
Themes For a Shattered Moonbow (C. Anderson)	5:07
Prelude For Piano (M. Ravel)	1:20
The Bamboo Flute (Chinese Folk Song)	3:44
	19:37

All works transcribed, composed or arranged by C. Anderson

Acknowledgements

Samuel A. Menaged - Personal Management

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Our society seems compelled to label things - to put them in categories. But how do you handle a musical concept that refuses to fall into one of these established categories? The answer - you simply create a name for it and hope it will become a new category in and of itself.

Such is the case with the "Neo-Classical Guitar". The Neo-Classical Guitar is the newest or most modern form of guitar performing classical music. It is characterized by the use of a pick rather than the finger style of the traditional Classical Guitar.

The special application of the Neo-Classical Guitar is not so much its technique as its performing style and repertoire. My repertoire is drawn from three sources: Transcriptions, Arrangement and Original Composition. These are the same sources that classical music has always relied on for its repertoire. Transcription is the guitaristic adaptation of music originally written for another instrument. Arrangement is the harmonization of folk melody adapted for the guitar. Original Composition is the creation of new music to showcase the unique qualities of the pick style guitar.

I feel that these three sources of repertoire allow the music of this album to fall within the category of classical music. I use the word "classical" in the sense of universal not in the sense of a period of history nor in the sense of a traditionally established instrument.

The popularity of the pick style guitar continues to grow. However, it has not yet entered into the mainstream of the classical concert stage. I hope that this album and my work will make a contribution to the art of contemporary guitar performance.

Chuck Anderson

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Barbara Hill

DOUBLE DECKER
610-439-3600
$ 3.00

SIDE ONE

Barber: Sonata for Piano, Op. 26
I: Allegro energico — 7:06
II: Allegro vivace e leggero — 2:19
III: Adagio mesto — 6:23
IV: Fuga: Allegro con spirito — 5:05

SIDE TWO

Debussy: Des pas sur la neige — 4:49
La plus que lente — 4:34
L'Isle joyeuse — 6:01

SIDE ONE

Samuel Barber, Sonata for Piano, Op. 26

One of Samuel Barber's most productive periods followed his discharge from the U.S. Air Force in 1945. Shortly after his completion of the haunting classic *Knoxville: Summer of 1915*, he was commissioned to write a piano sonata, the backing for which was provided by Irving Berlin and Richard Rodgers, two gentlemen who have also contributed richly to the American musical scene

The sonata has been called by one critic "a virtuoso's paradise" and was introduced by no less a virtuoso than Vladimir Horowitz. It was recognized immediately as a composition of great musical substance. The sonata is distinctively contemporary and draws ingeniously upon twelve-tone serial procedures. Olin Downes, writing in the New York Times (January 24, 1950) following the premier of this sonata said, "We consider it the first sonata really come of age by an American composer of this period." He spoke of Vladimir Horowitz's playing as "prodigious," and said, "Many pianists will not attempt its performance." Barbara Hill, reflecting on her selection of the Barber for this collection, said, "I have played it for years, but only now do I believe it is time for me to put it down. It is rather like having a tiger by the tail. I often feel that it is, in fact, playing me."

The first movement (Allegro energico) one might say gets the anger out, not in a personal way, but viz a viz the human condition. Hill plays with broad and expansive phrasing coupled with a brilliance of tone and a technical skill which commands the listener's full attention

The second movement (Allegro vivace e leggero) is a little trip away from reality which slips in and goes away, slyly, playfully, deceptively innocuous, but ever so difficult as the others. This artist commands the movement whimsically and captivatingly in mood, framing the zany little waltz airily and fleetingly, so as to leave her audience totally disarmed.

The third movement (Adagio mesto), one critic said, "drips neuroticism, lays bare the human neurosis." It is built upon a recurring left-hand theme, a ground bass which keeps being played over and over again. Here, it is played with compelling melancholy, in a remarkably poetic interpretation of a very moving piece of music.

The fourth and final movement (Allegro con spirito) is a jazzy, tightly-knit four-voiced fugue, like O. J. Simpson's broken-field running; effervescent, like dry soda in a drink. This briar patch of a fugue often turns up as a test piece in piano competitions and only on a rare occasion does someone offer it in public, or even on record. Barbara Hill plays the grand fugue in all its glory with complete command and an excellent breadth of style.

SIDE TWO

Des pas sur la neige, "Steps in the snow," plaintively describes the aimlessness of grief, a stumbling, a gentle cry of rage over the human condition.

La plus que lente, "Slower than slow" is almost a satire on a popular tune of Paris at the time (1910), *La valse lente*. This little waltz never quite states, only insinuates, flirting with the mind. It suggests the jaded ennui of life, life that never quite comes out of the box it is in. Only for a second, now and then, does Debussy allow a glimpse of what life might be, then the boredom, the tedium that surrounds Te Deum reminds us, as in Ecclesiastes, that there is "nothing new under the sun."

L'Isle joyeuse, "The joyous isle," moves from the introversion of the first two Debussy selections into open description of a big, beautiful pleasure place which is unattainable. This, the composer seems to say, is what life could be like but really is not. The piece breaks on one at the end, too huge to manage, playing around with pleasure and joy, too much for us. Then the vision explodes!

"I am a totally biased admirer of Barbara Hill," a totally biased admirer of Barbara Hill told me when I asked her about the artist on this record.

"Barbara possesses rage and humor, honesty and brilliance, musicianship and no moderation. The child in her is completely accessible. Openness is her central characteristic. No secrets — no conceit. But she has a profound artist's ego."

Barbara Hill's pianistry covers skillfully, powerfully, the full spectrum; from bombastic excitement to the awesome sound of gentle stillness. But throughout it all, there remains the candor. When she joins the composer and his instrument, truly, there are "no secrets." This artist's honesty may make you wish you had never listened. For you may never hear these composers exposed so profoundly again.

JOHN LANE DENSON

Barbara Hill has given many solo recitals from coast to coast and has been a featured soloist with symphonies throughout the United States. She made her public debut on radio at the age of three and at fourteen received a full scholarship to Eastman School of Music. She has B.A., B.M. and M.M. Degrees from the University of Rochester where she graduated with Highest Distinction and was elected to Phi Beta Kappa in her junior year. She received her D.M.A. from the University of Colorado. Barbara has studied with Cecile Genhart, Storm Bull and Bruce Simonds and is currently professor of music at the University of North Carolina at Greensboro.

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PRODUCED BY CHARLIE TALLENT

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Larry Potter

Romance

Side One: IN THE END • YOU'RE A DANCE AWAY • LOVING YOU IS ALL I'LL EVER NEED • ROMANCE • SHATTERED DREAMS OF LOVE

Side Two: OH WANDA • KNOCK ON WOOD • I'LL BE BACK TO STAY • NOTHING'S REAL

I would like to thank my family and friends for their love and support over the years . . . and all of the people who helped me grow musically.
I have special thoughts for my first piano teacher, Samuel Yaffe, who composed the beautiful instrumental piece, "Romance."
Special thanks to the Connecticut Songwriters Association (CSA), and to the band: Sally Barnum, Ken Hebert, Jim Lessard, and Richard Pape.
I especially want to thank Jon Russell and Elliott Lehman.

Produced by Larry Batter and Jon Russell • Executive Producer: Elliott Lehman
Musicians:
Larry Batter: Piano; Lead Vocals; Mellotron Flute on "I'll Be Back to Stay"
Jon Russell: OBX-A; FenderRhodes; Background Vocals on "Oh Wanda"
Sally Barnum: Background Vocals • Ken Hebert: Drums • James Lessard: Bass • Richard P. Pape: Accoustic and Electric guitars
Strings Arranged by: Jon Russell
Recorded and mixed: July 1984 at Presence Studios, East Haven, CT
Engineer: Jon Russell • Assistant Engineer: Mark Simmons
Mastered by: Frankford/Wayne Studios, New York, NY
Typesetting by: Susan Haran at Lehman Brothers, Inc., New Haven, CT
Photograph by: Jeff Funt
Album Cover and Label Design by: Robert Proto

I dedicate this album to my grandparents
Buddy and Sally Batter
who I love and miss very much

KEYEDUP PRODUCTIONS

Larry Patter Romance

Side One:

IN THE END

(Words and music by Larry Batter)

We were two happy people sitting at home.
Talking about our day.
Laughin' and singin' with nothing to care for.
It was perfect in every way.
But then a summer breeze comes; and changes the course.
We've problems now instead.
And though I love you very much; Separation lies ahead.
Now I've gone and left you on your own.
Without you I feel so alone.
Oh darling - Please pick up the phone-
Say that you will wait for me.
Say that you'll be there for me.
Tell me that you'll love me in the end
Do you think we will make it?
Can we make our love last?
I'm wishing we could find a way.
To make the time fly by fast.
Though the odds may be against us;
and time not on our side.
I'm hoping we will find the strength;
To make things work out right.
Now I've gone and left you on your own.
Without you I feel so alone.
Oh darling - Please pick up the phone
Say that you will wait for me
Say that you'll be there for me.
Tell me that you'll love me in the end

YOU'RE A DANCE AWAY

(Words and music by Larry Batter)

Gentle laughter in the air; Sweet music in my night.
I turned and you were standing there;
I fell at love's first sight
I longed to be beside you; Holding you so tight.
We could dance until the morning
turned the darkness into light.
You're a dance away my darling
You're a dance away from me.
You're a dance away from falling.
Won't you fall in love with me.
Hold me close my darling; Let me give my love to you.
Let me wrap my dreams around you and
make each one come true.
You'll be on my mind forever,
If I don't get the chance to sweep you madly 'cross the floor;
Please let me have one dance.
You're a dance away my darling.
You're a dance away from me.
You're a dance away from falling.
Won't you fall in love with me.
You're a dance away my darling
You're a dance away from me.
You're a dance away from falling.
Won't you fall in love with me
Won't you fall in love with me
Won't you fall in love with me

LOVING YOU IS ALL I'LL EVER NEED

(Words and music by Larry Batter)

I remember the days of bad times and sorrow
Living in pain with no thoughts of tomorrow
Truth had no meaning, love just an ember
Thoughts of the hurt I don't want to remember
You were there to comfort me. You filled my aching need.
I turned to you when I was down. You changed my life around.
You made me feel strong again
You made me feel so strong.
Loving you is all I'll ever need
Thoughts turned to love as we sipped our wine
All those special feelings are now again mine.
I'm smiling - forget all those fears.
You make me believe - now I have no more fears.
You make me feel strong again
You make me feel so strong.
Loving you is all I'll ever need
Very soon we'll be far apart.
I'll be miles 'cross the sea.
It's a comfort for me to know.
That you'll always love me
I know there'll be bad times ahead. But I know I'll get though.
I just close my eyes. Think only of you.
You make me feel strong again
You make me feel so strong
Loving you is all I'll ever need.
You make me feel strong again.
You make me feel so strong
Loving you is all I'll ever need.
Loving you is all I'll ever need.
Loving you is all I'll ever need.

SHATTERED DREAMS OF LOVE

(Words and music by Larry Batter)

Every night I lie awake thinking about you and me.
Haven't seen you for six long months; Who can say what is to be
It's been real hard without you here. I've felt so insecure
I guess I've put a lot of faith into a love that once was sure.
But if tomorrow comes and you're not there to wipe away
my tears - Then I'm left holding shattered dreams of love.
If you put so much into that bird of love,
you stand to lose all you've gained.
For if it flies out of your reach; a broken soul remains.
Then you lose yourself behind dark shadows;
immersed in inner sorrow.
Become aware of those around you. .
stop thinking about tomorrow.
Cause if tomorrow comes and she's not there to wipe away
your tears - Then you're left holding shattered dreams of love.
'Cause if tomorrow comes and she's not there
to wipe away your tears - Then you're left holding
shattered dreams of love.

Side Two: _

OH WANDA

(Words and music by Larry Batter)

Some say she's so evil; They say she's out for blood.
But she's the girl that I've been dreamin' of
Whips and chains to thrash you; A smile designed to trap you.
And I know she's just the girl for me.
Oh Wanda I want to love you.
Oh Wanda I want to please you.
Oh Wanda I want to be with you
Oh Wanda I want to love you.
Oh Wanda I want to need you.
Oh Wanda I want to be with you.
When I am beside her she holds me like a spider.
Spins a web and she begins to play.
They say I must be crazy to love a girl like her.
But no one else can make me feel this way.
Oh Wanda I want to love you.
Oh Wanda I want to please you.
Oh Wanda I want to be with you.
Oh Wanda I want to love you.
Oh Wanda I want to need you.
Oh Wanda I want to be with you.

KNOCK ON WOOD

(Words and music by Larry Batter and Ricky Eisner)

I've got two good eyes and my mind can see
But I can't explain what's been happenin' to me.
I've been through some changes and I've done what I could.
Another day is comin' so knock on wood.
Knock on wood, knock on wood.
Another day is comin' so knock on wood
I've read the script and I know the score.
But the theme is gonna change, and here's what's more
There ain't no one left, gonna ruin me for good.
Another day is comin' so knock on wood.
Knock on wood, knock on wood.
Another day is comin' so knock on wood.
Sometimes in life you feel like a magnet for abuse
That's when they say you gotta pay your dues
But it's your life - you get to pick and choose
So get off your duff - get up and shout out the news
When it comes to work my business is pleasure
From now on babe - I'll be livin' it forever
I hate worryin' and fightin' and waitin's a bore
So welcome the new day knock on wood
Knock on wood, knock on wood
Another day is comin' so knock on wood.
Knock on wood, knock on wood.
Another day is comin' so knock on wood

I'LL BE BACK TO STAY

(Words and music by Larry Batter and Anne "Missy" Bullen)

Sitting alone on a park bench; Looking at the sky
I can see your face above me; That twinkle in your eye
I remember all the times we spent.
Playing those foolish games
I was the actor - you the director; I guess we're both to blame
I tried to love you baby; but you don't seem to care
I gave my love so freely and you left me hangin' there
I guess I'll leave it all behind and carry on my way
But call my name or touch my hand.
I'll be back to stay.
Thinkin' about our lovin'; A place so long ago
The times you said you loved me and I let my feelings show
Now I see things differently; But I love you just the same
Sometime I wish; How often I wish we were playing
those foolish games.
I tried to love you baby; but you don't seem to care
I gave my love so freely and you left me hangin' there
I guess I'll leave it all behind and carry on my way
But call my name or touch my hand.
I'll be back to stay
Just call my name or touch my hand.
I'll be back to stay
Walking down an avenue; I've left your one way street
I encounter many others. Yet it's you I wait to meet
Yes, now I see things differently, But I love you just the same
Sometimes I wish; How often I wish we were playing
those foolish games.
I tried to love you baby; but you don't seem to care
I gave my love so freely and you left me hangin' there.
I guess I'll leave it all behind and carry on my way
But call my name or touch my hand.
I'll be back to stay
Call my name or touch my hand.
I'll be back to stay
Just call my name or touch my hand.
I'll be back to stay

NOTHING'S REAL

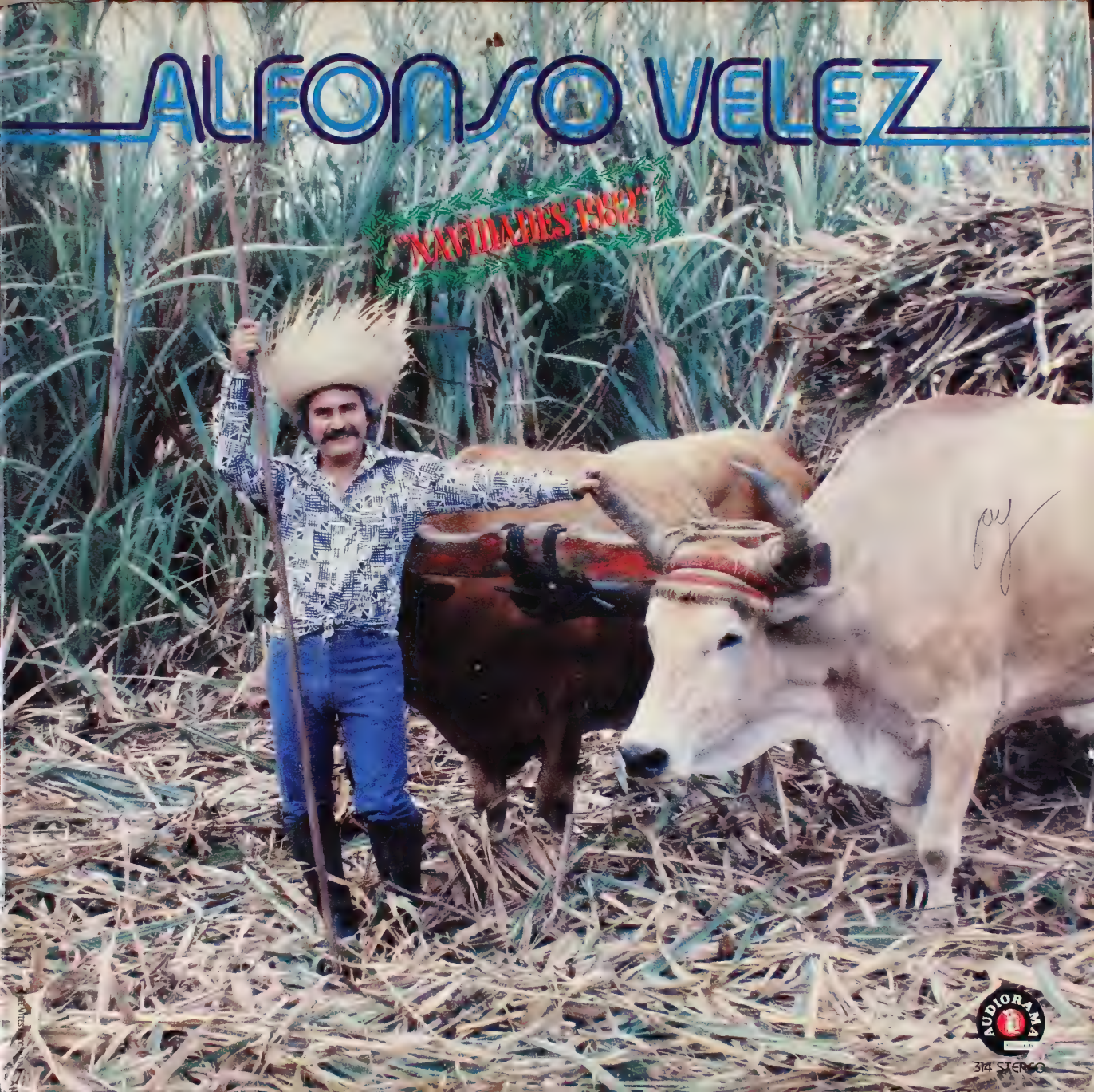
(Words and music by Larry Batter and Jon Russell)

I'm sitting in a corner staring at the wall.
The party music's blastin'; Yeah I'm having a ball
Can't you see -- I'm havin' a ball.
I just feel -- like climbin' the wall.
My head is spinnin' but it's no big deal
It's just that I feel like nothing's real.
Can't you see -- nothing's real
I just feel like nothing's real
There's hunger, murder, children dying everywhere
Politicians bullshit but they just don't care.
Can't you see -- they just don't care.
Well, I don't need to see no shrink.
I just need time alone to think.
Can't you see -- we've got to think.
We spend eight billion dollars building submarines.
Forget those people dying -- 'cause they don't mean a thing.
Can't you see -- They don't mean a thing.
I just feel like nothing's real
Can't you see -- they just don't care
I just feel -- like nothing's real
Nothing's real, Nothing's real, Nothing's real, Nothing's real

Made in Canada

ALFONSO VELEZ

"NAVIDADES 1982"



AUDIORAMA

314 STEREO

314 STEREO

ALFONSO VELEZ

NAVIDADES

SIDE A:

1) **FLOR MARCHITA**—Aguinaldo
D.R.
2) **LA ENVIDIA**—Guaracha Jibara
Pedro Rios
3) **POBRE MILLONAIRO**—Aguinaldo
Luis A. Perez. Arreglos: Alfonso Velez
4) **TE DI EL CORAZON**—Aguinaldo
H. Rosado
5) **NI EL AGUA DEL NILO**—Aguinaldo
H. Rosado
6) **PUERTO RICO TIERRA LINDA**—Aguinaldo
Tony Valentin

SIDE B:

1) **VENENO DE AMOR**—Aguinaldo
Angel Aleman
2) **ME LLAMAN EL JIBARITO**—Guaracha
Alfonso Velez
3) **NO LLORES**—Aguinaldo
Alfonso Velez
4) **ALLA EN UN BOHIO**—Aguinaldo
Tony Valentin
5) **RON CANA Y EL MOSQUITO**—Trulla
Nito Mendez

Juan "El Lareno": Cuatro
Salomon Valentin: Cuatro
Tono Vega: Bongo
Luis Perez: Guitarra
Gabriel Santiago: Guitarra
Mike Arocho: Bajo
PAFU: Acordeon
Coros: Harry Rosado, Ramon Tores, Silvestre Lopez.

Ing: Gerado (Papo) Rios
Studios Borinquen
Productoras: A. Diaz Gutierrez y Sergio Valentin.
Fotographo: Victor Rodriguez.

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STEREO
M 101 A — M 101 B

Marriott records

THE RICHIE MOORE TRIO

AT THE WINDJAMMER

STEREO # M 101 A — M 101 B

THE RICHIE MOORE TRIO

A truly amazing album, featuring the talented Richie Moore Trio, that captures a few of their exciting moments on stage at the famous Windjammer Lounge.

Listening to the album, you will clearly recognize the versatility of this group by its ability not only to transport listeners to the South Seas (with their version of "Yellow Bird"), but to take you back in time to the era of the big bands, with a medley containing tunes of the early 40's. Lovers of barbershop singing will delight in the Trio's version of "Lida Rose".

The album contains original compositions, such as, "Jolly Windjammer"—in the tradition of old sea chanties—"My Kind of Game", and "Keep Reaching for Heaven". Among the group's favorites are, "I Want a Little Girl", and "Teach Me Tonight". "Song of India" features George Kubicek, in an exciting drum solo. The instrumentation consists of Richie Moore playing a very different accordion, amplified to give it an unique sound; Stan Wardach playing sax, clarinet, bass clarinet and flute, and George Kubicek on the drums.

Featured with the Trio is a guest artist, Everett Hull, playing his famous "Ampeg Bass". Everett Hull is also responsible for the unique sound of the Richie Moore accordion, which is obtained through the use of the Ampeg Amplifier, manufactured by the Ampeg Company of which Mr. Hull is Founder and President.

M 101 (side A)

1. **I Want a Little Girl** (2:30) (Mencher-Moll) Shapiro Bernstein and Co. (ASCAP)
2. **Yellow Bird** (3:30) (Luboff-Keith-Bergman)
3. **My Kinda Game** (2:30) (R. Galichinski)—Rikmor Music (ASCAP)
4. **Lida Rose** (2:30) (Meredith Wilson)
5. **Song of India** (4:00) (Rimsky-Korsakoff)

M 101 (side B)

1. **Teach Me Tonight** (3:00) (Cahn-Depaul)
2. **Keep Reachin for Heaven** (2:38) (R. Galichinski) Rikmor Music (ASCAP)
3. **Jolly Windjammer** (3:00) (R. Galichinski) Rikmor Music (ASCAP)
4. **Band Medley** (10:00)
   a. **Moonlight Serenade** (Miller-Parish)
   b. **At Last** (Gordon-Warren)
   c. **My Reverie** (L. Clinton-Debussey)
   d. **Tuxedo Junction** (Feyne-Hawkins Johnson-Dash)
   e. **Little Brown Jug**
   f. **Pennsylvania 6-5000** (C. Sigman-J. Gray)
   g. **String of Pearls** (J. Gray-Eddie Delango)
   h. **Moonlight Serenade**

Recorded through facilities of Sound Plus Studios, Philadelphia, Pennsylvania
Engineer: Tony Louis • An ultra high fidelity recording • Cover design by Alice E. Hudders

THE
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The Windjammer offers a variety of enticements for blasé travelers. Music and dancing, of course...quiet, quick service by the lovely Shipmates...a chance to "knit the ravelled sleeve of care" in an atmosphere that invites — nay, *demands* — relaxation and camaraderie.

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DAVID WELLS

COWBOYS & LADIES
STONY TOP
ONE MORE LOUSY SUNSET IN PARADISE
PATIENTLY
SEEDY JUANITA'S ROWDY YAHOO
MUSTANG WOMAN
HIDE YOUR HEART
RAINBOW RAIN
JUST A COWBOY AT HEART
I'LL TAKE TEXAS

DATE DUE

AUTHOR Wells, David

TITLE David Wells

DATE DUE	BORROWER'S NAME

TOKAR

DAVID WELLS

PRODUCER: ALLEN WATEROUS

SIDE ONE

SIDE TWO

TK4348DW
Produced by TOKAR MUSIC, Box 3465
Redwood City, CA 94604
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JACKET MADE IN CANADA

LITTLE MICHAEL SINGS...

qca records

LP 349

Little Michael Lord Jr., nine-year old evangelist and regarded by many as one of the foremost attractions on today's revival circuit, demonstrates his God-given talents in this, his first album of gospel and religious tunes titled "Little Michael Sings," embodying a series of old gospel standards and several tunes of his own writing.

His forceful preaching style which has won him national recognition in a few short years, and during which the press has described him as a "dimunitive spellbinder" and a "sandbox Billy Graham," is soundly reflected in his initial recording session. He is completely in charge throughout and his amazing booming voice gives listeners the feeling of the Lord's presence.

Little Michael, who began his preaching at the age of 4, is the son of the Rev. Michael Lord, Sr. and wife Peggy of Phoenix City, Ala. As the feature of the Singing Lords, a revival group, the 3-foot, 9", 80-pound preacher has been drawing huge crowds at the various stops for many months and has made front-page copy for newspapers and magazines all along the line. **Newsweek** has this to say. "On stage, Little Michael is a commanding preacher, gospel singer and faith healer." Newspaper comment from all sections of the country ran in the same vein, as did a feature in **People Magazine.**"

Little Michael, who recently appeared on "The Mike Douglas Show," is probably the youngest preacher ever to appear on national TV. Other TV appearances have included those on the Garry Moore, Phil Donahue, Tom Snyder, Walter Cronkite, Daved Sussking and the Joyce Davidson show.

BILL SACHS

Mike Douglas, Little Michael

LITTLE MICHAEL SINGS

SIDE ONE

1. SILVER AND GOLD / 2:54
   (Michael Lord, Jr.) Bosken Music (BMI)
2. WHEN I MET JESUS / 2:38
   (Peggy Lord) Bosken Music (BMI)
3. THE GREATEST MIRACLE / 2:49
   (Peggy Lord) Bosken Music (BMI)
4. JESUS, I LOVE YOU / 3:53
   (Michael Lord, Jr.) Bosken Music (BMI)

SIDE TWO

1. I'M THINKING OF A DAY / 3:25
   (Michael Lord, Jr.) Bosken Music (BMI)
2. IT'S A PLEASURE (To Serve The Lord) / 3:07
   (Michael Lord, Sr.) Bosken Music (BMI)
3. GOD IS GOD / 1:20
   (Traditional) P.D.
4. BALLAD OF JODY / 6:52
   (P. Lord - M. Lord, Sr.) Bosken Music (BMI)

Mike Douglas, Little Michael, Carole Lawrence

The Cincinnati Post - Little Michael has the polish of a pro when he steps onto a stage wearing his white velvet jacket and gold lame-trimmed shoes, alternately whispering and shouting into the microphone

His audience almost always include a mixture of whites and blacks, hungry for the power of God

People magazine - Little Michael, 8, is a preaching, healing phenomenon on the revivalist circuit

Newsweek - Onstage, Michael Lord is a commanding preacher, gospel singer and faith healer. Overflow crowds from Dayton to Dallas listen enthralled as the diminutive, velvet suited figure exhorts them to godliness

Philadelphia Daily News - Rev Michael Lord Jr. came down the middle aisle while everybody was praying. They opened their eyes looked up and there he was

Blond hair, bow tie, white shoes. His bangs were perfect. Holding the microphone like Frank Sinatra. Wearing a blue coat and these pants I finally got with the satin stripes up the side

He asked for a silent prayer, then began to sing. An amazing, booming voice. Teresa Brewer. Suddenly everybody was singing with him waving their arms in the air, feeling the presence of the Lord in the room. He sang three or four songs, walking up and down the stage, completely in charge

National Courier - While you may have all the silver and gold in the world, all I have is Jesus. he sings from one of eight praise hymns he's written by himself - both the words and music

AM America - Michael was a guest on ABC's early morning, AM America Show, and discussed with host Bill Buteil his visions of Jesus

"Once Jesus appeared to me dressed in long white robes, with long hair, and he just flew up and went through the roof," Michael said.

Des Moines Tribune - When he's performing, Little Michael Lord - the hottest commodity in today's revival circuit - is a diminutive spellbinder who sways huge crowds wherever he goes.

qca records

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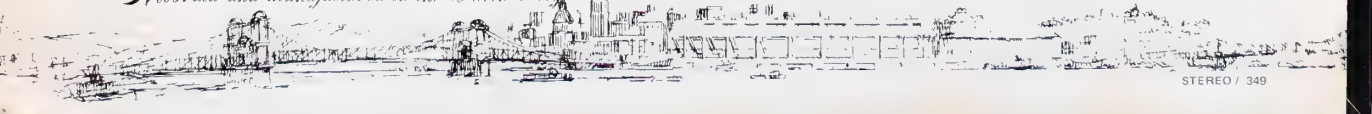

STEREO / 349

LA VOIX DE L'ESPERANCE

"Jesus Is The Answer
Fè Yon Ti Pala Avèl"

LA VOIX DE L'ESPERANCE

DRP-8338

COTE I

JESUS CÉ RÉPONSE LA
Jean Charles Philippe

FÈ YON TI PALÉ AVÈL
Pierre Nadal

SI LE SOLEIL N' ÉCLAIRE PLUS POUR TOI
Norgaisse P. Yvon

MONTAGNE YO PRAL TREMBLÉ
Raymonde Faustin

COTE II

L'ENFANT PRODIGUE
Pierre Nadal

SUPPLICATION
Pierre Nadal

A LA YON TEMPS SEIGNEUR
Pierre Nadal

Amis Auditeurs,

Le moment nous est venu de vous presenter notre premier album. Nous Le dedions a tous ceux qui sont malades et qui portent une cicatrice quelconque. Le faisant, ce n'est plus un art cherchant a briller, c'est le cri du coeur, un chant qui monte: c'est le chant de l'ame.

"Que votre coeur ne se trouble point et ne s'alarme point." Jean 14:27

Norgaisse P. Yvon, Evangeliste

MUSICIENS

Beauvais Willy — *Maestro & Lead* / **Balthazar Vital** — *Rhythm* / **Emmanuel Ernst** — *Bass* / **CaCeus Moster** — *Bass* / **Honorat Pierre Andre** — *Drums* / **Christophe Faustin** — *Orgue*

VOCAL

Pierre Nadal / Raymonde Faustin

CHORUS

Polonne Desarmes / Naomie Desty / Ester Desty / NeHemie Jean Baptiste / Marie Job Pierre / Jocelyne Vielo / Clavita Pierre

STAFF

Norgaisse P. Yvon — *President & Fondateur* / **Fritz Elysee** — *Administrateur* / **Denis Innocent** — *Secretaire* / **Jacquelin St. Louis** — *Assistant*

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Harold Melvin & The Blue Notes

COLLECTORS' ITEM

All Their Greatest Hits!

This album consists of previously released material.

SIDE ONE

THE LOVE I LOST
(K. Gamble, L. Huff)
Mighty Three Music (BMI)

BAD LUCK
(J. Whitehead, G. McFadden, V. Carstarphen)
Mighty Three Music (BMI)

IF YOU DON'T KNOW ME BY NOW
(K. Gamble, L. Huff)
Assorted Music (BMI)

BE FOR REAL[1]
(L. Huff, C. Gilbert)
Assorted Music (BMI)

SIDE TWO

WAKE UP EVERYBODY
(J. Whitehead, G. McFadden, V. Carstarphen)
Mighty Three Music (BMI)

HOPE THAT WE CAN BE TOGETHER SOON*
Featuring Sharon Paige
(K. Gamble, L. Huff)
Assorted Music (BMI)

WHERE ARE ALL MY FRIENDS
(J. Whitehead, G. McFadden, V. Carstarphen)
Mighty Three Music (BMI)

I MISS YOU[2]
(K. Gamble, L. Huff)
Assorted Music (BMI)

Produced by Kenneth Gamble and Leon Huff
*Produced by Kenneth Gamble, Leon Huff and Harold Melvin
Recorded at Sigma Sound Studios, Philadelphia, Pennsylvania
Mastered at Frankford/Wayne Recording Labs,
Philadelphia, Pennsylvania
Arranged by Bobby Martin
[1]Arranged by Norman Harris
[2]Arranged by Thom Bell
Engineered by Joe Tarsia, Jay Mark
Assistant Engineers: Jim Gallagher, Mike Hutchinson
TSOP "The Sound Of Philadelphia"™
Sole Administrator for all publishers: Blackwood Music, Inc.

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34232
Philadelphia International Records

Grimm's Fairy Tales

845
(Volume II)

"Tom Thumb"
"The Golden Goose"
"The Three Sluggards"
"The Juniper Tree"
"The Seven Ravens"

read by Eve Watkinson
Christopher Casson

Spoken Arts

H. Russo

SPOKEN ARTS

845 (Volume II)

presented by Arthur Luce Klein

GRIMM'S FAIRY TALES

Tom Thumb — The Golden Goose — The Three Sluggards

The Juniper Tree — The Seven Ravens

read by EVE WATKINSON and CHRISTOPHER CASSON

The biggest trick that fairies, magicians and such fantastic creatures ever played has been on the people who dared to write about them!

Who cares now that Charles Perrault was a lawyer, an important poet and critic! He was even ashamed of signing his own name to *Cinderella* and *Little Red Riding Hood* and the other charming stories published in French in 1697 which are the reasons for keeping his name alive for us today!

Hans Christian Andersen? He insisted he wanted to be a poet and a novelist and looked down on the tales which had already made him famous!

As for the Reverend Charles Lutwidge Dodgson, the Mathematical Lecturer of Christ Church at Oxford, have you a notion who he became? A little girl called Alice Liddell made him tell stories about another little girl called Alice who kept falling down a rabbit-hole and in 1865 they were published under the title of *Alice's Adventures in Wonderland* and made his pen-name of Lewis Carroll known for ever more!

And now we have the Grimm brothers, who wrote the delightful tales on this record. These two brothers—Jakob Ludwig Grimm (1785-1863) and Wilhelm Karl Grimm (1786-1859)—were inseparable all their lives, even after Wilhelm married. In their schooldays they shared one bed and one table. As students they had two beds and two tables in the same room, and they always had their books in common. Did you know they became professors at the University of Göttingen in Germany and later in Berlin? Were you aware of their chief interest in historical grammar and legal antiquities and were the authors of such very difficult and bold books with titles like *Geschichte der deutschen Sprache* and *Deutsche Grammatik* which are all about philology (the science of language)? We'll bet you didn't know all of that!

Yet these two men loved to collect stories, as a kind of hobby, and they loved to listen to all kinds of people around them telling stories, stories that their parents had always told their children way way back for a long long time, and as they happened to have a lot of documents about stories from the middle ages they kept on searching and searching and finally wrote down the *Grimm's Fairy Tales*, some of which you are going to hear right now!

The stories are told by two great story-tellers known all over Europe for their dramatic skill and artistry, with songs and delightful music as well woven together. Now you just judge for yourselves . . .

Additional stories of *Grimm's Fairy Tales* by Eve Watkinson and Christopher Casson can be heard on Volume I (SA#840): The Frog Prince, The Fisherman and his Wife, Rumpel-Stilts-Kin, The Goose Girl, and Volume III (SA#846): Snow Drop, Mother Holle, Hansel and Gretel. Also on *Best Loved Fairy Tales* by Perrault: (SA#847) Cinderella, Blue Beard, The Fairies and Little Red Riding Hood.

EVE WATKINSON was for several seasons leading lady with the late Lord Lordford's Productions at the Dublin Gate Theatre. She has toured all of Europe, and enjoyed great success playing the role of Amanda Wingfield in Tennessee Williams' *The Glass Menagerie* with Arthur Luce Klein and his American Players in Paris, Copenhagen, Stockholm and Helsinki. She has played with such companies as the Bristol Old Vic, and most recently starred in Congreve's *The Way of the World* and Ibsen's *Ghosts* and *The Lady from the Sea* at the Gate. Miss Watkinson's reputation was further enhanced by verse programs she has given on radio and television, and as a story-teller she is known far and wide throughout Europe.

CHRISTOPHER CASSON, the son of Dame Sybil Thorndike and Sir Lewis Casson made his first appearance on the stage of the Old Vic in *Julius Caesar* at the age of 3 and has been acting ever since! He toured the United States with Sir Philip Ben Greet's Shakespearian Company and had many years experience at the Old Vic. He is today one of the foremost actors in the classical repertoire in Dublin and London. During a season in Scotland he bought a Gaelic Harp and has given many concerts throughout England and Ireland playing both harp and recorder. Mr. Casson is responsible for all of the delightful arrangements of the songs on this record.

recorded at Stapleton Studios, Dublin Cover Designed by HOWARD RUSSO Send for complete catalog
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TANGOS CON ALBERTO PODESTA

Alberto PODESTA

L.P. 166

LADO A

1 CAMBALACHE (TANGO)
2 TE ACONSEJO QUE ME OLVIDES (TANGO)
3 PORTERO SUBA Y DIGA (TANGO)
4 MAS SOLO QUE NUNCA (TANGO)
5 MI NOCHE TRISTE (TANGO)
6 EL CHOCLO (TANGO)

LADO B

1 LA GOYOLA (TANGO)
2 EL AGUACERO (TANGO)
3 CAFETIN DE BUENOS AIRES (TANGO)
4 AQUEL TAPADO DE ARMIÑO (TANGO)
5 SILBANDO (TANGO)
6 GARUFA (TANGO)

Un rumor de lejanos bandoneones, prestan su voz taciturna y trasnochada, para enmarcar la historia artística de inmensa trayectoria triunfal, de un muchacho cantor que trajo la representación del cancionero de Buenos Aires a esta tierra fraternal y acogedora y que en la plenitud de sus más brillantes etapas, consolidó su prestigio de cantor y sus dotes de auténtico caballero del arte popular de la Argentina. Su nombre, ALBERTO PODESTA. Artista nato y creador inconfundible de cien éxitos que aún resuenan, en la noche porteña, donde dejó un prestigio que nadie podrá borrar, porque la canción que brota de su alma, tiene la exacta dimensión de los motivos del pueblo que nacen del corazón y fluyen por la garganta, con el eco sentimental que el artista imprime a sus realizaciones. Una profusión incontable de éxitos personales, ostenta ALBERTO PODESTA para la canción de la capital del Plata y sin temor a caer en peligrosas exageraciones, puedo afirmar que con su presencia, adquirió el tango un lugar privilegiado en las filas cancioneras de Buenos Aires, compartiendo con otro calificado núcleo de artistas, las preferencias unánimes de todo el pueblo argentino, porque ALBERTO PODESTA traía para el tango-canción, la dulzura, el sentimiento, la garra necesaria que la temática porteña exige a sus cultores.

El año 1939, quedó marcado con letras de oro, ante la aparición en el escenario metropolitano, de este jovial y ductilísimo cantor de los motivos del pueblo. Al celebrado director de "la orquesta de las estrellas", MIGUEL CALO, correspondió el honor de lanzarlo a la senda de los grandes sucesos que a partir de entonces sumaría en rápida sucesión, el cantor ALBERTO PODESTA. Los micrófonos de L.R.3 Radio Belgrano, supieron de sus iniciales aspiraciones y paso a paso, año tras año, tomaba más y más incremento el nombre de ALBERTO PODESTA, a quien el público erigió fulminantemente a los más encumbrados puestos del género. En años posteriores, sucesivas actuaciones con los elencos orquestales de mayor arraigo en la Argentina, contaron con la presencia de ALBERTO PODESTA, que ya había recibido el veredicto del público y es bien cierto que el pueblo nunca se equivoca al elegir a sus ídolos, pues con la incorporación del artista que mencionamos, el tango encontró a un firme puntal que supo conquistar el nutrido aplauso que le brindaban sus admiradores. CARLOS DI SARLI, PEDRO LAURENZ, FRANCINI-PONTIER, y ENRIQUE MARIO FRANCINI, son los directores que contaron con la efectiva colaboración de ALBERTO PODESTA. Para los surcos de los discos argentinos, dejó una incontable cantidad de resonantes éxitos, muchos de ellos repuestos en Colombia y otras partes de América, con auspiciosa acogida por parte de los tanguistas que lo han convertido en figura preponderante del tango argentino.

En el mes de octubre de 1958, una tentadora propuesta, aleja al cantor ALBERTO PODESTA del medio artístico de sus incuestionables triunfos. Esta hermana nación Suramericana lo atraía hacia sus escenarios y sin dilación, alistó sus petates y salió a recorrer gran parte de la ruta por la que transitó alguna vez CARLOS GARDEL. Traía ALBERTO PODESTA, la renovada expresión del cancionero de Buenos Aires y alistó en su bagaje artístico las páginas que le habían dado el renombre que sus inalterables condiciones habían conquistado en su tierra natal. Llegaba a Colombia en el mejor momento de sus facultades de intérprete del tango No era el artista vencido en su terruño que salía "a probar fortuna". Era un ídolo de Buenos Aires que salía en busca de nuevos escenarios, que buscaba, como lo consiguió, renovar en parte el repertorio argentino estancado y repetido. Puede ALBERTO PODESTA exhibir con todo orgullo, su itinerario de éxitos por Sur y Centro América, haciendo flamear la bandera del tango, en la ciudad de los rascacielos, Nueva York, en el Teatro "Puerto Rico", donde desarrolló una temporada excepcional. Ya antes de llegar a ese Estado Norteamericano, nuestro artista, había dejado una aureola de sucesos importantísimos, en Venezuela, Perú, República Dominicana, Puerto Rico, Chile y México. Para regresar a Colombia, "La Segunda Patria del Tango", donde ALBERTO PODESTA, tiene a sus más entrañables amigos y admiradores Regresa el formidable cantor y en los surcos del disco FONOGRAMA deja impresos un manojo de tangos que son la esencia del cantar de porteño. Ingresa así PODESTA, a un repertorio, bravo y sentimental, que en el acento inimitable de su talento de creador hallará sin duda, nuevos y preciosos matices que harán las delicias de los discómanos colombianos, tan identificados con el acervo de la capital argentina.

Nota de ANTONIO CANTO

De las audiciones "Mundo de Tango", de R.C.N., por Nueva Granada, de Bogotá.

FONOGRAMAS FM LTDA.
APARTADO AEREO Nº 13408 BOGOTA, COLOMBIA

Editorial Stella - Bogotá

HARP OF JOY

SHAKER FOLK SPIRITUALS · NEW ENGLAND PSALMODY

PLYMOUTH CHURCH OF SHAKER HEIGHTS

John D. Herr, Minister of Music

Vol. II

Plymouth Church of Shaker Heights, Cleveland, Ohio

presents

HARP OF JOY

David W. Rees, Senior Minister

John D. Herr, Minister of Music

Barbara Denison, assistant

The Chancel Choir

Christina Price, soprano • Edward Anderson, tenor

Carolyn Dickson, mezzo soprano • Leonard Hart, bass

SIDE ONE

BAND 1

1. Issachar Bates (1758-1837): **Come Life, Shaker Life** (1835)
   Soloist: Christina Price
2. Anonymous: **March** (1847)
3. Oliver C. Hampton (1817-1901): **Doxology** (1856)
   Soloist: Edward Anderson
4. Hervey L. Eades (1807-1892): **A Dream** (1860)
   Soloist: Marion Treat, soprano
5. Joseph Brackett (1797-1882): **Simple Gifts** (1848)

BAND 2

6. Issachar Bates: **Mount Zion** (ca. 1815)
   Soloist: Carolyn Dickson
7. Issachar Bates: **Rights of Conscience** (1810)
8. Anonymous: **A Prayer for the Captive** (1862)
   Soloist: Leonard Hart

BAND 3

9. Issachar Bates: **Ode to Contentment** (1833)
10. Anonymous: **Millennial Praise** (ca. 1908)
    Organ: Barbara Denison
11. Anonymous: **Supplication** (ca. 1908)
    Organ: Barbara Denison

BAND 4

12. Polly M. Rupe (1826-1875): **Gentle Words** (ca. 1867)
    (arr. by Roger Hall)
13. Anonymous: **Love is Little** (ca. 1834)
    (arr. by Roger Hall)

SIDE TWO

BAND 1

1. Ainsworth Psalter (Amsterdam, 1612): **Psalm 8**
2. Sternhold & Hopkins Psalter (London, 1624): **Psalm 7**
3. Sternhold & Hopkins Psalter: **Psalm 115** (Quartet)
4. Sternhold & Hopkins Psalter: **Psalm 85** (Quartet)
5. Bay Psalm Book (Boston, 1698): **Psalm 23**
   Soloist: Edward Anderson
6. Bay Psalm Book: **Psalm 100**

BAND 2

7. Grounds & Rules of Musick Explained (Boston, 1721): **Psalm 100**
8. An Introduction to the Singing of Psalm-Tunes (Boston, 1726): **100 Psalm Tune New**
9. An Introduction to the Singing of Psalm-Tunes: **149 Psalm Tune (Hanover)**
10. The Royal Melody Complete (Boston, 1767): **Westerham Tune (Psalm 81)** (Quartet)

BAND 3

11. Oliver Holden (1756-1844): **The Lord Is Good To All**
12. William Billings: **The Bird** (Quartet)
13. William Billings: **An Anthem, for Thanksgiving: O Praise the Lord of Heaven** (Quartet/Chorus)

CREDITS

COVER "A Present From Holy Mother To Brother John C. first by her little Dove September 7th, 1848."
(Courtesy of The Western Reserve Historical Society)

Photo: Charles Kiraly, Jr.
Music Consultant: Roger L. Hall
Holtkamp Organ

Recorded at Plymouth Church, Shaker Heights, Ohio on June 8, 1976 by Century Advent Recording Corp

Plymouth Church of Shaker Heights presents this recording as a special Bicentennial project of early American choral music. Our interest in Shaker music and New England Psalmody is both geographically and denominationally oriented. Plymouth Church, a member of the United Church of Christ, was formerly associated with Congregationalism. It was the Independents, or Congregationalists, who first brought the English Psalters to the Plymouth Colony in 1620. In 1774, the first Shakers came from England and settled in New York State. A community, known as North Union, existed in northern Ohio from 1821 to 1889. After the turn of the century, that area became what is now the present city of Shaker Heights. All the material recorded is from original sources except as noted.

On the cover of this album, in the bottom left portion of the Shaker inspirational drawing, is a little harp with a little bird perched atop it. Underneath, the words "Harp of Joy" have been written. These three words were chosen as the album title because they express the mood, both in words and in music, of most selections you will hear on this recording. It should also be remembered that contrary to a common misconception, the sacred music composed and sung in early America was not nearly as solemn as it was joyful. However, a few selections of solemn or contemplative music are included for comparison and to provide some diversity of mood.

The images used in the inspirational drawing are spiritual symbols common to much religious folk art found in early America. Similar images were used in the music of that time as well. The bird symbol, for example, was a favorite image among the Shakers. It occurs extensively in the inspirational drawing on the cover. This same symbol was also used extensively by William Billings in his fuging tune appropriately titled, THE BIRD. Yet even though the symbol is identical, the interpretation is quite different. For the Shakers, the bird symbolized peace and strength. For Billings, the bird symbolized timidness and uncertainty. Another example, GENTLE WORDS, is a humility song which can be considered as analogous to the "Flower of Humility" in the inspirational drawing.

Shaker folk spirituals consist of three genres: the **anthem** (MOUNT ZION, MILLENNIAL PRAISE, SUPPLICATION), an extensive musical setting of an unrhymed prose text; the **hymn** (RIGHTS OF CONSCIENCE, A PRAYER FOR THE CAPTIVE, ODE TO CONTENTMENT), with at least two stanzas of rhymed verse usually divided into two sections of music, the second of which is repeated; and the **song**, which consists of only one stanza of rhymed verse and both sections of music are usually repeated.

The first five spirituals on Side One are all dance or march songs. They were used during the worship service and were justified by passages from the Old Testament which refer to dancing. DOXOLOGY is an unusual example of a spiritual which could be classified either as a march song or as a hymn. Since the first stanza contains a reference to marching, it has been classified as a march song and therefore only one of the four stanzas has been included. In addition to the other march song, there are three dance songs. A DREAM probably was intended as a round or ring dance song, while both COME LIFE, SHAKER LIFE and SIMPLE GIFTS were called "quick" dances. Besides being a quick dance, SIMPLE GIFTS can also be classified as a humility song, due to such humble expressions as "to bow and to bend." It has become the most famous Shaker song, especially after its prominent role in Aaron Copland's ballet score, **Appalachian Spring**.

MOUNT ZION is an early anthem which contains a text of devout exclamations relating to a Shaker's view of heaven. Issachar Bates, the composer of this anthem, had good reason for such exclamations. He had experienced many difficult years of spiritual uncertainty before converting to Shakerism in 1801. Many years before that date, he had served as a young fifer in the Revolutionary War. His wartime respect for George Washington was later recalled in his hymn, RIGHTS OF CONSCIENCE. This hymn is an example of how a pacifist Shaker could express his feelings about a wartime conflict. Another similar example is the hymn, A PRAYER FOR THE CAPTIVE. According to Shaker accounts, this hymn was sung three times by a Shaker sister while she was asleep and copied down by another sister who had been awakened by the singing. This same hymn was reportedly later sung at Shaker communities on the day of Lincoln's funeral.

The use of harmony became common by the 1870's, but early attempts can be found as early as 1833. ODE TO CONTENTMENT, a three-part hymn composed in 1833 by Bates, was one of these early attempts. Both MILLENNIAL PRAISE and SUPPLICATION are two examples of anthems from the last printed Shaker hymnal of 1908. In keeping with Shaker tradition, these two anthems are the only selections on Side One which are accompanied by pipe organ.

GENTLE WORDS and LOVE IS LITTLE are both humility songs which express a simple devotion so typical of Shakerism, that still applies today at the two remaining Shaker communities in Maine and New Hampshire. In fact, LOVE IS LITTLE has become part of the song repertory at the present Shaker community in Sabbathday Lake, Maine. The arrangements of both songs are somewhat akin to the harmonized music found in Shaker hymnals printed after 1875.

In 1620, the Pilgrims brought a small psalter by Henry Ainsworth with them to America. There were 39 melodies in this psalter to be used for the 150 psalm texts. PSALM 8 is sung to a melody composed by Louis Bourgeois in 1551 that came to be known as "Old 124th." In 1640, the first psalm book of American origin was printed at Cambridge, Massachusetts. Because it was used in the Massachusetts Bay Colony, it became known as the **Bay Psalm Book.** Since this psalm book contained no music, its users were referred to melodies in either the Ravenscroft Psalter or the Sternhold and Hopkins Psalter. Both psalters were published in London. PSALMS 7, 115 and 85 use melodies from the Sternhold and Hopkins Psalter (edition of 1624) and are sung to texts from the **Bay Psalm Book.** The ninth edition of this psalm book was the first known printing of music in America. Both PSALM 23 and PSALM 100 are examples of the 13 two-part settings found in the back of this ninth edition of the **Bay Psalm Book.** PSALM 23 also illustrates the naming of a certain tune to fit a particular text. Thus, in this ninth edition, PSALM 23 is to be sung to "Low Dutch Tune."

With the passage of time, the singing of psalms became merely rote learning using the practice known as "lining-out." Under this practice, a deacon or precentor sang or spoke the first line of text and the congregation repeated that same line. On this recording, PSALM 23 is sung according to this practice, but for the first stanza only.

A reform movement began about 1720, when two ministers wrote instruction books to teach people how to sing psalms by note rather than by rote. Rev. Thomas Walter's book of 1721 contained 24 three-part settings and was the first music book to be engraved with barlines in America. The psalm texts are identical to those found in the **Bay Psalm Book.** However, the PSALM 100 in Walter's instruction book is the first three-part setting to be printed in America. In the fifth edition of Rev. John Tuft's instruction book, there are 37 three-part settings, of which 23 are also found in Walter's book. Also in this fifth edition of 1726, there is one composition credited to Tufts. Because of this attribution, PSALM 100 NEW is believed to be the first piece of music composed by a native American.

In 1767, the first American edition of **The Royal Melody Complete** by Englishman William Tans'ur was published in Boston by Daniel Bayley. The use of a fuging chorus by Tans'ur, such as in PSALM 81, was later adopted by New England composers. This type of chorus consisted of an imitative opening, almost always begun in the bass part, and a return to four-part harmony after only a few measures.

Oliver Holden and William Billings were two prominent New England composers who used the fuging chorus in their music. Both composers were also actively involved in New England singing schools. Classes for these singing schools were held in towns and cities throughout New England in any convenient school, church or tavern. One of the most interesting musical forms to emerge from this singing school tradition was the "fuging tune," which was largely based on Tans'ur's fuging chorus. Both Tans'ur's PSALM 81 and Billings' THE BIRD are almost identical in formal structure. They both are in two sections, with the second one beginning imitatively from the bass part up to the soprano part. But the fuging tune by Billings is much more expansive and generates a more distinct sense of changing moods.

As in the Shaker folk spiritual, the most elaborate type of New England psalmody was the anthem. THE LORD IS GOOD TO ALL and O PRAISE THE LORD OF HEAVEN are good examples of colonial anthems. One of the most obvious characteristics of such anthems is the changing of vocal textures using solos, duets, and four-part harmony. The use of the word "Harmony" was very common in the New England tunebooks of the eighteenth century. For example, the anthem by Holden first appeared in his tunebook titled, **The American Harmony** (Boston, 1792). The same applies for the anthem by Billings, which first appeared in his tunebook titled, **The Continental Harmony** (Boston,1794).

Similarly, the word "Harp" was used in the title of many folk tunebooks of the nineteenth century. Since the Shaker folk spirituals are part of this same nineteenth century tradition, the title of this album seems especially appropriate.

Roger L. Hall

Roger L. Hall and John D. Herr

THE CHANCEL CHOIR

Edward Anderson
William Banks
Lois Brucken
Robert Brucken
Esther Cochrane
Anne Cook
Mary Ann Davis
Barbara Denison
Carolyn Dickson
Cheryl Ebel
Eva Garden
Richard Gibbons
Bancroft Greene
Sue Greene
Harold Harding
Lou Harding
Vicki Harding
Leonard Hart
Joyce Johns
Walter Jones
Maryann Jordan
Patricia King
Karen Knowlton
Les Knowlton
Becky Persing
Doris Jeanne Persing
Christina Price
Norma Rodgers
Nancy St Clair
Marion Treat
James Zull

SHAKER FOLK SPIRITUALS

1. Come life, Shaker life! Come life eternal!
Shake, shake out of me all that is carnal.
I'll take nimble steps, I'll be a David,
I'll show Michael twice how he behaved!

2. While we're marching, While we're marching,
To Jehovah's holy ground,
While we're marching, While we're marching,
See his glory shining round.
Bright celestial hosts are shining,
O hear their music ring;
Loudly echoing thro' the heavens,
Praises to their Lord and King.

3. Come let us chant the melody sweet,
Of angels who sing in the temple of God,
As in love we march the beautiful street
Where holy Jerusalem shines abroad.
Let us praise the everlasting King
Of glory, now in the song and the dance;
Giving glory to the lovely Queen,
Whose grace and beauty our souls entrance.

4. O now I'll gather love, gather love and union;
Here's the tree of heav'nly love, here's the type of union.
O see the union tree, gather firm the branches,
Sweet, sweet the liberty uniting in the dances.

5. 'Tis the gift o be simple, 'Tis the gift to be free,
'Tis the gift to come down where we ought to be,
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.
When true simplicity is gain'd.
To bow and to bend we shan't be asham'd,
To turn, turn will be our delight
'Till by turning, turning we come round right.

6. Come let us arise, and go up to the top of Mount Zion
and view her tower. Behold her mighty walls, and her bulwarks
of everlasting strength! Here we will exult and sing;
What hill or mountain is like thee! O thou celestial Light!
View from her brilliant top, the hills and mountains, round
about her, covered with desolation! Return mine eyes; Come
home! Come home! Once more expiore this holy Hill! This is
the hill of God's abode; this is the hill of God's abode --
his everlasting throne.
No noxious air can reach me here. No sickness pain nor death I
fear. This is the hill I will adore; I'll tarry here
forevermore.

7. Rights of conscience in these days,
Now demand our solemn praise;
Here we see what God has done,
By his servant Washington,
Who with wisdom was endow'd
By an angel, through the cloud,
And led forth, in Wisdom's plan,
To secure the rights of man.

8. Dark is the cloud that rests over the nation,
Wild is the war-cry that pierces the air;
God's heavy judgments spread wide desolation,
Strong hearts are bowed in the depths of despair.

9. Come contentment lovely guest!
Reign unrival'd in my breast;
Thou alone wilt do:
Thou alone canst fill the soul;
Ev'ry passion canst control,
When the stormy billows roll,
Thou canst bear me through.

10. (For complete text and music, see Shaker Hymnal, 1908;
reprinted by Shaker Savings Association in 1961 - pages 4 - 6)

11. (See Shaker Hymnal, 1908... - pages 16 - 17.)

12. What the dew is to the flower,
Gentle words are to the soul;
And a blessing to the giver,
And so dear to the receiver
We should never withhold.
Gentle words kindly spoken,
Often soothe the troubled mind;
While links of love are broken
By words that are unkind.
Then O thou gentle spirit
My constant guardian be;
Do to others be my motto
As I'de have them do to me.

13. Love is little, love is low,
Love will make my spirit grow,
Grow in peace, grow in light,
Love will do the thing that's right.

NEW ENGLAND PSALMODY

1. O Jah our Lord, how excellent great is thy name in all the earth:
thou which hast given thy glorious majestie above the heauen.
From mouth of babes, & sucklings, thou firmnes foundedst;
because of them that thee distress.

2. O Lord my God in thee I doe my trust repose,
save and deliver me from all my persecuting foes.

3. Not to us, not unto us, Lord, but glory to thy Name afford: for
thy mercy, for thy truths sake. The heathen wherefore should they
say: where is their God now gone away? But heavn's our God his
seat doth make: Hee hath done what so e're he would. Their Idols
are silver and gold: the handy work of men they were. Mouths have
they, speachlesse yet they bee: eyes have they, but they doe not
see. Eares have they but they doe not heare.

4. O Lord, thou hast been to the land gracious: Jacobs captiuity
thou has returned with thy hand. Thou also thee iniquity of thy
people hast pardoned: thou all their sin hast covered.

5. The Lord to me a shepheard is: want therfore shall not I.
Hee in the foulds of tender grass doth make me down to ly:

Hee leads mee to the waters still. Restore my soul doth hee:
In paths of righteousness, he will for his names sake lead mee.

Thou hast 'fore me a table spread, in presence of my foes:
Thou dost anoint with oyle my head, my cup it ouer-flowes.

Goodness and mercy my dayes all shall surely follow mee:
And in the Lord's house dwell I shall so long as dayes shall bee.

6. Shout to Jehovah, all the earth. With joyfulness, the Lord serve yee,
Before his presence come with mirth, Know that Jehovah God is hee;
It's he that made us and not we, His folk his pastures sheep also.
Into his gates with thanks come ye With praises to his Court-yards go.
Give thanks to him, bless ye his Name Because Jehovah he is good:
His mercy ever is the same: His truth throughout all ages stood.

7. (See No. 6)

8. With one consent let all the Earth To God their chearful Voices raise;
Glad Homage pay with awful Mirth, And sing before him Songs of Praise.

9. O Praise ye the Lord, prepare your glad Voice,
His Praise in the great Assembly to sing.
In our great Creator let Isr'el rejoice:
And the Children of Sion be glad in their King.

10. Be light and glad, in God rejoice, Who is our strength and stay.
Be joyfull, and lift up your Voice, To Jacob's God alway.

11. The Lord is good to all, and His tender mercies are over all His works
All Thy works shall praise Thee, O Lord, and Thy saints shall bless
Thee, in Thy name shall they rejoice.
The eyes of all wait upon Thee, O Lord, and Thou givest them their
meat in due season.
Thy paths drop fatness, and the little hills rejoice on ev'ry side.
Go your way, eat the fat, and drink the sweet, and send portions
unto them for whom nothing is prepared. Hallelujah. Amen.

12. When I have placed my trust in God, A refuge all was nigh,
Why should I like a timrous bird To distant mountains fly?

13. O praise the Lord of heaven, Praise in the height, praise Him in
the depth. O praise the Lord of Heaven, Praise him all ye angels,
praise Jehovah.

Praise him sun and moon and blazing comets, Praise the Lord.
Let them praise the name of the Lord, For he spake the word and all
were made, He commanded and they were created; admire, adore.

Ye dragons whose contageous breath People the dark abodes of death,
Change your dire hissings into heav'nly songs, And praise your
maker with your forked tongues. O praise the Lord of heaven.

Fire, hail and snow, wind and storms, Beasts and cattle, creeping
insects, flying fowl, Kings and princes, men and angels,
Praise the Lord!
Jew and gentile, male and female, bond and free, Earth and heaven,
land and water,
Praise the Lord!
Young men and maids, old men and babes,
Praise the Lord!

Join creation, preservation and redemption join in one;
No exemption, nor dissention,
One invention, and intention reigns through the whole,
To praise the Lord!
Hallelujah! Praise the Lord!

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CAYTRONICS
STEREO
Playable on
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CACERES
LA SEÑAL
LA BARCA
UN POCO MAS
TE QUIERO
SABRA DIOS
EL RELOJ
ESO
LA CIUDAD SIN TI
UN MINUTO DE TU AMOR
EL TRISTE

CYS 1482

CAYTRONICS

STEREO
Playable on
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-Alvaro Carrillo- / Edim

**LA BARCA
-Roberto Cantoral- / Pham

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UN MINUTO DE TU AMOR
-Alvaro Carrillo- / Pham

*EL TRISTE
-Roberto Cantoral- / Pham

★ Arreglos y Dirección de Luis Cárdenas

★★ Arreglos de Víctor Manuel Mato

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Emilio José
Un paso adelante
BAHIA RECORDS
CBS
INTERNATIONAL
80366

UN PASO ADELANTE
NO ME CONOZCO YA
CORAZON INQUIETO
TE ESTAS OLVIDANDO DE MI
CUANDO TE DIGO QUE TE AMO

UNA CANCION
ADIOS AMOR
VUELVE MUJER
MIRAR LA VIDA CON OJOS NUEVOS
TU

UNA PRODUCCION HISPAVOX

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CBS INTERNATIONAL

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Lolita

Abrazame

LOLITA
ABRAZAME

Discorama
TODO EN DISCOS - CASSETTES Y SONIDO
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1877 CIEN AÑOS DEL SONIDO GRABADO 1977

CBS
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14-1007

Cara 1

ABRAZAME
(L. Moreno-P. Cepero) 3'12"

LO VOY A DIVIDIR
(R. Livi) 4'00"

COMO UN GORRION
(J. M. Serrat) 3'12"

BESAME
(Ruiz Venegas) 4'07"

SOLA
(L. López-P. Cepero) 2'05"

Cara 2

NO RENUNCIARE
(J. Ruiz Venegas) 3'20"

A TU VERA
(R. de León-Solano) 4'35"

NO NOTAS QUE ESTOY TEMBLANDO
(J. C. Calderón) 2'40"

LO QUE YO DARIA
(J. Ruiz Venegas) 3'03"

SI ME VUELVES A MIRAR
(O. Gómez) 4'00"

Arreglos: J. Galvao
Producción: José L. De Carlos

A TU VERA
(R. León Solano)

A tu vera
Siempre a la verita tuya
hasta que de pena muera.

Que no mirase tus ojos
que no llamase a tu puerta
que no pisase de noche
las piedras de tu calleja.

A tu vera siempre
a la verita tuya
siempre a la verita tuya
hasta que de amor me muera.

Mira que dicen y dicen
mira que la tarde aquella
mira que si fue y si vino
de su casa a la alameda.

Y así mirando y mirando
así empezó mi ceguera

Así empezó mi ceguera
a tu vera siempre a la
verita tuya
siempre a la verita tuya
aunque yo de celos muera.

Que no bebiese en tu pozo
que no jurase la reja
que no mirase contigo
las lunas de primavera.

A tu vera siempre a la verita
tuya siempre a la verita tuya
hasta que por ti me muera

Ya pueden clavar puñales
ya pueden cruzar tijeras
ya puede cubrir
con sal los ladrillos
de tu puerta

Ayer, hoy, mañana y siempre
eternamente a tu vera
a tu vera.

A tu vera siempre
a la verita tuya
siempre a la verita tuya
hasta el día en que me muera.

LO VOY A DIVIDIR
(R. Livi)

Esta será la última
canción que canto para ti
ya, lo decidí, lo pensé bien
no puedo más seguir así.

Ahora quiero ser libre
como antes, como siempre fui
porque ya me cansé
de estar queriendo
a quien no me quiere a mí.

Y ahora en adelante
cambiaré mi forma de vivir
todo el cariño tan inmenso
que guardaba para ti
lo voy a dividir
lo voy a dividir.

Con gente muy diferente
a tu manera de pensar y de sentir.

Y te repito que el
cariño que guardaba para ti

lo voy a dividir
lo voy a dividir.

Ya lo decidí
lo pensé bien
no puedo más seguir así
porque ya me cansé de estar
queriendo a quien no me quiere a mí.

Y ahora en adelante
cambiaré mi forma de vivir
todo el cariño tan inmenso que
guardaba para ti
lo voy a dividir
lo voy a dividir.

con gente muy diferente
a tu manera de pensar
y de sentir
y te repito que el cariño que
guardaba para ti
lo voy a dividir
lo voy a dividir.

BESAME
(Ruiz Venegas)

Amanece y la luna se va,
tengo frío y me abrazo a tu piel
y el calor de tu cuerpo me da
ganas de besarte y de querer.

Por la puerta una espada de luz
ilumina nuestra habitación:
es el sol que se asoma en el Sur,
es mi amor que reclama tu amor.

Besame
quiero que el día sepa a tu sabor,
quiero tus brazos a mi alrededor
sentir todo el cansancio de tu voz.

Besame
que entre tinieblas de satisfacción
se nuble el mundo que afuera empezó
y así la vida seamos tú y yo.

Amanece y la luna se va,
tengo frío y me abrazo a tu piel
y el calor de tu cuerpo me da
ganas de besarte y de querer

No soy dueña de mi voluntad
si tus ojos me inundan de amor
Si tu boca me empieza a besar
ya no sé ni de luna ni sol
Besame

SI ME VUELVES A MIRAR
(O. Gómez)

Sabes que ya no tengo razón
para seguir viviendo.
Siento en las noches
mi corazón morir

Ya no hay momento
en mi soledad
mientras te siga viendo
en que no sueñe que serás para mí.

Déjame que me trague mi amor
y márchate de aquí

Estribillo:

Pues si me vuelves a mirar
con esos ojos que me matan
no sé si voy a soportar
no sé si mantendré la calma.

Pues si me vuelves a mirar
con esos ojos que me matan
no sé si voy a soportar
y gritaré con toda el alma
que te quiero, que te quiero.

Basta ya de reirte de mí
porque ahí está tu esposa
no me provoques
que no sabré qué hacer.

Sé que disfrutas viéndome así
tímida y temblorosa
pero no sé si me voy a contener.

Déjame que me trague mi amor
y márchate de aquí.

Estribillo:

NO NOTAS QUE ESTOY TEMBLANDO
(Juan Carlos Calderón)

No hablemos ya como niños
con las manos agarradas
amasando mil deseos
entre dos bocas frustradas.

No hablemos ya como niños
que la luna está muy blanca
pierdome el respeto ahora
que me da vergüenza el alba.

Estribillo:

No notas que estoy temblando
que he humillado la mirada
¿Es que no notas,
que ya no te digo nada?

No notas que estoy temblando
como gata acorralada
¿Es que no notas,
que mi cuerpo es tu guitarra?

No hablemos ya como niños
y cuando despierte el alba
verán dos cuerpos dormidos
y un deseo allá en el agua.

No hablemos ya como crios
Mánchame que estoy muy blanca
mánchame de tus deseos
que no quiero morir santa.

Estribillo:

SOLA
(L. López-P. Cepero)

Sola estoy
con gente que hoy rie a mi alrededor
en mi honor
y ver en sus caras tu ausencia; soñar
que eres tú
quien prende las velas que en la rea-
me hacen ser [lidad
un año más vieja sin ser tu mujer

Estribillo:

Quisiera tener ganas de sentir
que soy feliz teniendo su calor
en medio de la gente sola estoy
soñando sus palabras con tu voz

Quisiera tener ganas de mentir
y tengo que aceptar lo que es verdad
te veo en todas partes sin querer
te oigo en los rincones de mi ayer

Y no estás
porque de este día te ibas acordar?
y pensar
que no me has llamado a decir que es
Como estás? [de ti?
Deseo que tengas un día feliz
que es de ti
y espero que puedas
pasarlo sin mí.

Estribillo:

ABRAZAME

(L. Moreno-P. Cepero)

Abrázame, dame tu amor,
abrazame, dame calor,
abrázate a mi dolor
porque sin ti, muero de amor.

No puedo detener mi corazón,
cansado de latir por tu distancia.
Amor fugaz, te has enamorado,
malogrando para siempre mi existencia.

Abrázame .

La noche cae en penumbra
sobre mi alma desierta,
y en sueños te llamo a gritos,
suspirando tu presencia

Abrázame

Devuélveme la vida a mi mirada,
y acerca tu piel sobre mi pecho
y notarás mi herida dilatada,
empapada de nostalgia y de recuerdos:
recuerdos que han dejado cicatrices
en el campo de batalla que sostengo
donde habita la tristeza y la esperanza
y un recuerdo que se pierde como el
[viento.

Abrázame. .

NO RENUNCIARE
(J. Ruiz Venegas)

No renunciaré
a esa paz que tú me das
día tras día,
a cambiar mis penas por tus alegrías
y a ese amor que tú me das
con garantías.

No renunciaré
a esa flor que tú me das
cada mañana.
a vivir constantemente enamorada,
a soñar juntos los dos de madrugada

No renunciaré,
ni a tus ojos, ni a tus brazos,
ni a tu boca,
ni a tu risa, ni a tu loco proceder,
ni a tus besos
con los que me vuelvo loca,
ni a la fuerza con que me haces querer.

No renunciaré,
a la luz que tú me das si estoy a os-
a saber que esto es amor [curas,
y no aventura,
a encontrar limpio
el camino de la duda

No renunciaré,
yo sin ti sería un barco a la deriva,
una más de las que van
por ahí perdidas
y sin ti, sentido no tendría mi vida

LO QUE YO DARIA
(J. Ruiz Venegas)

Lo que yo daría
Porque mi teléfono sonara
y fuera tu voz diciendo
que tú me necesitabas

Lo que yo daría
porque un amigo me dijera
que con él habías hablado
y que por mí te interesas

Lo que yo daría
por despertar una mañana
y encontrarme con tu boca
junto a la mía en la almohada

Lo que yo daría
por penetrar en tus dominios
y besarte como loca
y el amor hacer contigo

Lo que yo daría
porque me miraras
Lo que yo daría
porque tú me hablaras
Lo que yo daría
porque me quisieras.
Lo que yo daría
porque me mintieras.
Lo que yo daría
por poder amarte.
Lo que yo daría
por yo ser tu amante.
Lo que yo daría
lo que yo daría

COMO UN GORRION
(J. M. Serrat)

Es menuda como un soplo
y tiene el pelo marrón
y un aire entre tierno y triste
como un gorrion

Le gusta andar por las ramas
ir de balcón en balcón
sin que nadie le eche mano
como un gorrión

Nació libre como el viento
no tiene amo ni patrón
y se mueve por instinto
como un gorrión

Pajarillo pardo
en la carrera
de San Bernardo
quedó tu nido seco y vacío
quizá algún niño va lo robó.

Pajarillo errante
que bebe el agua de los estanques
y de mi mano jamás comió

Y no le vende al alpiste
su color ni su canción
por ahí busca su lechuga
como un gorrión.

Y le da pena el canario
pero no envidia a un halcón
le gusta volar bajito
como un gorrión.

Y tutearse con las nubes
y dormir en un rincón
donde no llegan los gatos
como un gorrión.

Fotografía: A. Molina
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JACOBS BROTHERS

YOURS FOR THE ASKING

JB PILLAR TRADITIONS

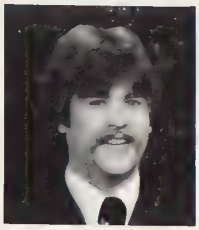
YOURS FOR THE ASKING

Romans 1:16
children
Tom Seaver
pizza
Great Danes
chicken
music
Flyers
outgoing
dark green

Psalms 63
creative
sharp cheese
ping pong
lima beans
royal blue
cabbage rolls
smiling
Orioles
old people

Phil. 4:6,7
reading
donuts
nostalgia
salad
God's green
loner
cereal
bicycle
gospel music trivia

Phil 1:6
ambitious
purple
snoring
ketchup
handyman
tuna
conversationalist
scrapple
"Ponderosa"



I John 1:5
"Relax!"
basketball
cheese cake
reserved
Suzuki
soda
electronics
prime rib
light blue

JACOBS BROTHERS

Side One

1. THROUGH IT ALL
   (Crouch) Manna/ASCAP / 3:03
2. FROM THIS MOMENT ON
   (Rogers) / 3:13
3. O HAPPY DAY
   (Hawkins) Kama Rippa / 3:47
4. YESTERDAY
   J. Jacobs / 1:53
5. THERE'S A WHOLE LOTTA PEOPLE GOIN' HOME
   (Ingles) / 3:14

Side Two

1. PUT YOUR HAND IN THE HAND
   (Maclellan) Beechwood/BMI
   HE'S GOT THE WHOLE WORLD IN HIS HANDS
   (Traditional) / 2:08
2. WHO AM I?
   (Goodman) Journey Music / 4:10
3. THE BATTLE IS ALMOST WON
   (Gaither) Gaither/ASCAP / 2:15
4. THIRSTING FOR GOD
   (Mike Jacobs) Jacobs Bros. Publishing Co.
   HOLY, HOLY
   (Owens) Lexicon/ASCAP / 5:00
5. OPEN YOUR HEART
   (Spencer) / 3:16

Recorded and manufactured in the Queen City

Q C A RECORDING STUDIOS • QUEEN CITY ALBUM, INC. • CINCINNATI, OHIO 45225

LP 2606

Canta
EL TRIO VEGABAJEÑO
(Trio Vegabajeño Sings)
FERNANDITO ALVAREZ
PEPITO MADURO
JORGE HERNANDEZ
BENITO DE JESUS
PHOTO: ENVER

canta: El Trio Vegabajeño

VOLUMEN 2

CARA A

1. Sigamos Pecando - bolero
2. Punto - guaracha
3. Vuelve - bolero
4. Hasta La Muerte - danza
5. Cosas De Ayer - vals
6. Castigame Señor - vals

CARA B

1. Otro Amor - bol. ritmico
2. Pa Ti Solita - guaracha
3. Noche del Recuerdo - bolero
4. Para Que Volver - bolero
5. Pobre Corazón - bol. tango
6. La Culpa es Nuestra - bol. tango

This record is a Full dynamic audio range, High Fidelity recording Frecuency Range 15 to 25,000 c. p. s. RIAA curve.
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Presto profesional Tape recorder
Fairchild cutting Lathe.
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Cutting needle:- Clapps Hot Stylus radius .00025 Incl. Angle 87°.

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MVLP — 85

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MVLP 127

ST-11604

Capitol

Déjà Vu

SEALED

Get it up for love

Side One

All Night Long 4:07
P. Fra[illegible] · Alma Music Corp
[illegible] Inc. · Frank Pee Music Ltd. ASCAP

Get It Up For Love 4:16
[illegible] ASCAP

Somebody To Believe In 3:12
Jack Murphy · C.A.M. U.S.A., Inc. /BMI

That's A Melody 3:30
Andrew Goldmark · Warner Bros. Music/ASCAP

Pretty Lady* 4:28
Skip Prokop · C.A.M. U.S.A., Inc. /BMI

Produced by CORKY ABDO except * produced by SKIP PROKOP
for CAM PRODUCTIONS
Executive Producer: JIMMY IENNER

Side Two

4:[illegible] **Love, I'd Like To Thank You**
[illegible] BMI

[illegible] **Success & Failure**
G. Stovall K. Sprague · American [illegible]
Dalton and Dubarri Music ASCAP

6:40 **The Mighty Emerald**
Jay Hirsh · Mighty Emerald Music, Inc./
Cotillion Music, Inc. BMI

You're The Only Light
3:47 **On My Horizon Now***
G. Stephens-T. Macaulay · C.A.M. U.S.A., Inc. BMI

Recorded at: Captain Audio, Toronto
Engineer: Jim Morgan
String & Horn Arrangements: George Andrews
Vocal Arrangements: Corky Abdo & Deja Vu
Remixed by: Corky Abdo & Jim Morgan

Art Direction: Roy Kohara
Photography: Rick Rankin
Color Special Effects: Daniel Catherine

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THE HAPPY SINGERS

PARDONNÉ

THE HAPPY SINGERS

Side One

1. Pardonné 3.15
   Comp. R. Phanord
2. Jesus Get A Hold Of My Life 3.20
   Arr. Phanord
3. Amou Kris 4.15
   P.D. Arr. Phanord
4. Réssucité 2.55
   Comp. R. Phanord
5. Let's All Go Down 3.05
   Arr. Phanord

Side Two

1. Hey, Jesus T'appelle 2.30
   Comp. R. Phanord
2. Oh, They Tell Me 3.20
   Arr. Phanord
3. Reviens 4.10
   Comp. R. Phanord
4. A Qui Crier 3.27
   Arr. Phanord
5. One More Valley 2.45
   P.D. Arr. Phanord

The Happy Singers

Ruben Phanord
Guitar, Piano, Lead Singer

Manolette Phanord
Hawaiian Guitar

Marie Lucienne Cajuste
Electric Bass, Vocal

Gardy-Roland Athouris
Vocal

Thanks To

Willie Cross
Drums

Recorded at
Rooster Bark Studios

Engineer
Bob Smith

Mixing
Bob Smith and Ruben Phanord

Producer
Ruben Phanord

Photo and Design
Yvon Avin of "Photo Vanoche" and Ruben Phanord

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Printed in U.S.A. by UNIVERSAL LITHO & ALBUM INC.

La Rumba Antillana

CONJUNTO
SON DEL BARRIO

UNO

VIEJITO CAÑANDONGA
Autor: Servando Diaz

MI RANCHITO
(D.R.A.)

CAÑA QUEMA
(D.R.A)

MIENTES
Autor: Miguel Matamoros

PERSONAL

FABIO ESPINOSA / TROMPETA
ROMAN CORONADO / TROMPETA
ALVARO MARIN / SAXO TENOR
MARIA EUGENIA / FLAUTA
CARLOS AGUDELO / BAJO
DORANSÉ LORSA / TIMBE
ALEX SARRIA / CONGA
ALFREDO LINARES / PIANO
LUCHO PUERTO RICO / VOCAL LIDER

COROS:
OSTWAL SERNA
ELIECER CASTILLO (2a. VOZ)
LUIS ENRIQUE

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DOS

A BARACOA ME VOY
(D.R.A.)

NO DEJES CAMINO POR VEREDA
Autor: Nico Sequiloz

MEDLEY SON DEL BARRIO
OLVIDO
REALIDADES
HOY LA RUMBA
Autor: Miguel Matamoros

CARLOS LASSO
PRODUCTOR EJECUTIVO

ALFREDO LINARES
DIRECCION ARTISTICA

EMILIO LARROTA
JAIRO CALDERON
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DIEGO GERMANICO NUNEZ
DISEÑO

Carlos Lasso y Lucho Puerto Rico:
Productor ejecutivo y vocalista del
conjunto Son del Barrio.

RCA
AVL - 3361

VICTOR
MONO

Volumen 3

MAGALDI
NODA

RCA
AVL - 3361
COLECCIONISTA

VICTOR
MONO

PRODUCTO INDUSTRIA ARGENTINA

MAGALDI-NODA
(Volumen 3)

LADO 1

ADIOS MUCHACHOS - Tango

TRENZAS DE ORO - Canción

MI UNICO TESORO - Tango

CANCION DE PRIMAVERA - Vals

EN UN PUEBLITO DE ESPAÑA - Vals

MARGARITA PUNZO - Canción

★ ★ ★

LADO 2

AMURADO - Tango

VIVA SAN LUIS - Zamba

SE QUEMA, SE QUEMA Y SE QUEMO - Ranchera

A ESO DE LA MEDIANOCHE - Canción

NO QUIERO VERTE LLORAR - Tango

FIESTA CAMPERA - Gato

COLECCIONISTA

La etiqueta "COLECCIONISTA" distingue una grabación de gran interés histórico musical. A pesar de no representar el nivel de alta calidad alcanzado hoy por RCA VICTOR, se ha reeditado para satisfacer la enorme demanda del público.

Se irán perdiendo las cosas, la acción del tiempo las irá borrando, nuevos valores irán a ocupar los valores que otros han prevalecido, porque la vida es una continua renovación, pero el dúo Magaldi-Noda no dejará de ocupar permanentemente el sitial conquistado en su destino glorioso que ha tenido y que el público ha sabido distinguir por su actuación brillante, dentro del cancionero criollo y a través de las grabaciones en Sello RCA Victor, obteniendo aquí y fuera del país tan merecidos elogios que quedarán perennes y latentes en un hondo sentido de recuerdo.

Siempre bajo el control y dirección de don Pedro Noda estrenaron obras de calificados autores y compositores, que muy pronto llegaron al éxito de resonancia mundial, como **Adiós muchachos**, tango de César Vedani y Julio Sanders, que estrenó el incomparable Agustín Magaldi, de quien ahora recién comprendemos el valor y el mérito de su calificación de "La voz sentimental de Buenos Aires". Julio Sanders, cuya amistad se hizo carne entre los integrantes de ese dúo, era una expresión viva de su incontenido afecto y ya en sus primeras líneas melódicas, se perfilaron en este tango los signos y el molde que siguieron luego otros autores en un futuro inmediato. Este tango, estrenado una noche de fiesta en casa de su colaborador, César Vedani, en una vieja casona del pintoresco barrio de Flores próxima a las vías del ferrocarril, lo que con el ruido del silbato de las locomotoras hizo más colorido este estreno, al que por insinuación de los concurrentes fue necesario repetirlo muchas veces, circunstancia que fue como el bautismo del éxito.

Trenza de oro, Mi único tesoro y **Canción de primavera**, obras compuestas por Magaldi-Noda, donde la música y la poesía logran una comprensión armónica y cuyas melodías ya están en la preferencia de los que gustan de nuestra música, porque ellas tienen sabor de pueblo y soplos de tradición. **En un pueblito español** que un día ya lejano escucharon éstos en una grabación RCA Victor, recién llegada de Norte América a manera de prueba, dejando en ellos una emoción inmediata, por lo que encomendaron a Enrique Cadícamo confeccionar la letra, dando todo esto como resultado tan brillante éxito. **Margarita punzó**, del eminente bardo uruguayo don Fernán Silva Valdez, que exaltó con el verso la riqueza de esta canción.

Amurado, tango de los conocidos compositores Pedro Laurens y Pedro Maffia, obra que escribieron cuando integraban la orquesta del gran director Julio de Caro y en la que actuaban como destacados intérpretes del bandoneón **Viva San Luis** a estilo de zamba canción, composición de Ricardo Arancibia Rodríguez, de altos y reconocidos valores en su doble aspecto de músico y poeta, expresando en su armonía lo que motiva el gusto del oyente por cierto tan bien lograda. **Se quema, se quema y se quemó**, ranchera de Francisco Pracánico, cuya letra y música jocosa y amena, renuevan la preferencia de las grabaciones de RCA Victor. **A eso de la media noche** es una canción de Julio Vega que expresa con buen gusto modismos y costumbres americanas y realizadas con habitual maestría. **No quiero verte llorar**, tango de Agustín Magaldi, donde se pone en evidencia la composición y el canto en una forma muy peculiar. **Fiesta campera**, de Cirilo Allende, donde están estampadas en el surco de este Long-Play, las últimas huellas de este conjunto de grabaciones escogidas y que brindamos a los amantes de la música criolla, con nuestra mayor complacencia.

Adelina González.

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Industria Argentina

CBS
ESTEREO
14478
Los más grandes exitos
ENRIQUE GUZMAN
Epoca dorada vol. 3

CBS
14478
LADO A
1. TU VOZ (PLUS JET T'ENTENDS)
-A. BARRIERE-
2. TE SEGUIRE (Balada)
-(CHARIOT I WILL FOLLOW YOU)
-N. GIMBEL - A. ALTMAN - J. PIANTE
-J. N. STOLE - D. ROMA - MANZANERO-
3. UNO DE TANTOS (Balada)
(UNO DE! TANTI)
-DONIDA - MOGOL MANZANERO-
4. LA DIOSA DEL AMOR (Balada)
(LEAVING DREAM)
5. PICARA
-GARCIAPADILLA A. ALGUERO-
6. SECRETAMENTE
-HOFFMAN - MANING - MARKWELL-
LADO B
1. LO SE (I will)
-DOCK GLASSER-
2. PRINCESITA (PRINCESS)
(Balada)
-BILL CIOFFERO-
3. MALA MUJER (MALA FEMENA)
(Balada)
-ALLEN - TOTO - A. MANZANERO-
4. POR FAVOR UN TANGO
-P. RENIS - MOGOL - MANZANERO-
5. MI CORAZON CANTA
-ROME - JAMBAIN - HERPIN-
ANGEL DE MI VIDA
(ANGEL OF THE MORNING)
-CHIP TAYLOR - J. PUMAR-
6: ARREGLOS Y DIRECCION DE
LUIS CARDENAS.
EL DISCO ES CULTURA
HECHO EN COLOMBIA POR DISCOS
MARCAS REGISTRADAS

FIN DE SEMANA

CON LOS CONJUNTOS DE MODA

LOS BLACK STARS

TOÑO MIRANDA EN EL VALLE

PROVOCACION

LOS GRECOS

TODO LO QUE TENGO ES TUYO

LOS SECUESTRADORES

EL COMBO DE LEY

LA LUNA Y EL RIO

SE VA LA MINI

LOS BACHILLERES

ARROYITO DEL AMOR

PACHECO TIENE EL PALITO

LOS ANDINOS

PASEO POR COLOMBIA

QUE BONITO, QUE BONITO ES EL AMOR

LOS MONJES

MAMA YO QUIERO

AMORES DE CONTRABANDO

LP 12-804

Coordinación General: Hugo Hernández Pérez

Productor Fonográfico INDUSTRIA ELECTRO-SONORA S.A. Medellín - Colombia

LP 12-804
IES 13-804

LADO 1

1. TOÑO MIRANDA EN EL VALLE - Paseo
   Toño Miranda
   LOS BLACK STARS
   Canta: Joe
2. MAMA YO QUIERO - Guaracha MAMA?...?
   Jararaca - Paive - Mapel
   LOS MONJES
   Canta: Jorge Enrique
3. LA LUNA Y EL RIO - Cumbia
   Gildardo Montoya
   EL COMBO DE LEY
   Canta: Jaime Ley
4. LOS SECUESTRADORES - Merengue
   Luis Carlos Montoya
   LOS GRECOS
   Canta: Juan José
5. PASEO POR COLOMBIA - Cumbia
   Guillermo Zapata
   LOS ANDINOS
   Canta: Guillermo
6. ARROYITO DEL AMOR - Merengue
   Ignacio López - Guillermo Toro
   LOS BACHILLERES
   Canta: Carlos Arturo

LADO 2

1. TODO LO QUE TENGO ES TUYO - Paseaíto
   Mario Clavell - Poupée
   LOS GRECOS
   Canta: Pablo Emilio
2. PACHECO TIENE EL PALITO - Paseaíto
   José Garibaldi Fuentes
   LOS BACHILLERES
   Canta: Carlos Arturo
3. AMORES DE CONTRABANDO - Paseo
   José Garibaldi Fuentes
   LOS MONJES
   Canta: Jorge Enrique
4. SE VA LA MINI - Paseaíto
   León Cardona - Guillermo Zuluaga
   EL COMBO DE LEY
   Canta: Jaime Ley
5. QUE BONITO, QUE BONITO ES EL AMOR - Porro
   Domingo Rullo
   LOS ANDINOS
   Canta: Guillermo
6. PROVOCACION - Paseaíto
   Enrique Marrero
   LOS BLACK STARS
   Canta: Joe

INDULITO

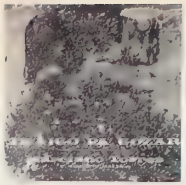
LPC 52-853

LPC 52-854/LPS 53-854

LPC 52-855/LPS 53-855

LPC 52-856

LPC 52-857/LPS 53-857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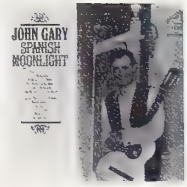

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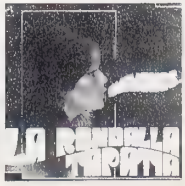
LPC 52-877

LPC 52-878



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LPC 52-880

LPC 52-881

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LPC 52-825

LPC 52-826

LPC 52-827/LPS 53-827

LPC 52-828/LPS 53-828

LPC 52-829

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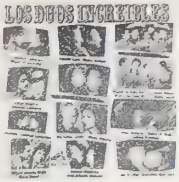

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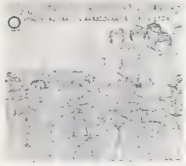
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LPC 52-845

LPC 52-846

LPC 52-847

LPC 52-848

LPC 52-849/LPS 53-849

LPC 52-850

LPC 52-851

LPC 52-852

PRODUCTOR FONOGRAFICO EN COLOMBIA **INDUSTRIA ELECTRO-SONORA S.A.**

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CHICAGO SYMPHONY ORCHESTRA
SEIJI OZAWA
BAKST

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Paris, Musée des Arts Décoratifs
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Fiesta

Bilston Glen Pipe Band

The Pipers Welcome

STEREO FLPS 1758

THE PIPERS' WELCOME

The Bilston Glen Pipe Band
Pipe Major—Archie Pinkman

SIDE ONE:

1. 2/4 *MARCHES (All Trad.)*
THE HAUGHS OF CROMDALE
THE SWEET MAID OF GLENDARUEL
CAMPBELL'S FAREWELL TO NEDCASTLE
THE HIGH ROAD TO GAIRLOCH
THE MEMORIAL BELLS OF INVERARY

2. *MEDLEY OF PIPING FAVOURITES*
*(All Trad.—except *P/M. D. MacLeod)*
KENMUIR'S UP AND AWA'
THE MILL IN THE GLEN* (MCPS)
ORANGE AND BLUE
BRAES OF MAR
THE SMITH'S A GALLANT FIREMAN
THE DUKE OF GORDON'S BIRTHDAY
THE FAIRY DANCE
HIGH ROAD TO LINTON
THE CIRCASSIAN CIRCLE
BLACK WATCH POLKA

3. *MARCH, STRATHSPEY & REEL:*
JEANNIE CARRUTHERS *(J. McColl)* (College of Piping)
STRUAN ROBERTSON *(Trad.)*
THE FLAGON *(Trad.)*

4. 6/8 *MARCHES:*
KIRKHILL *(J. R. Riddell)* (MCPS)
KIRKWALL BAY *(J. Shand)* (MCPS—Kerr's Music Corp. Ltd.)
COCK O' THE NORTH *(Trad.)*
MUCKIN' O' GEORDIE'S BYRE *(Trad.)*
BONNIE DUNDEE *(Trad.)*

5. 4/4 *MARCHES: (All Trad.)*
SCOTLAND THE BRAVE
LORD LOVAT'S LAMENT
THE ROWAN TREE

SIDE TWO:

1. 6/8 *MARCHES:*
I AM A YOUNG MAN *(Trad.)*
MIDLOTHIAN PIPE BAND *(Beaton)*
ROCK AND WEE PICKLE TOW *(Trad.)*
WILLIAM SWAN *(Pinkman)*
HILLS OF GLENORCHY *(Trad.)*
HOT PUNCH *(Trad.)*

2. *MEDLEY:*
P/M DONALD MACLEAN OF LEWIS *(Williamson)* (MCPS—Mozart Allen)
CAMPBELTOWN KILTIE BALL *(P/M. J. McLellan)* (MCPS)
ASPEN BANK *(Trad.)*
THE PIGEON ON THE GATE *(Ramsay)* (MCPS)
MISS GIRDLE *(Trad.)*
THE IRISH WASHERWOMAN *(Trad.)*
DONALD CAMERON'S POWDER HORN *(P/M. D. MacLeod)* (MCPS)
CHAMPION O'THE SEAS *(Trad.—arr. Pinkman)*
THE HIGH LEVEL *(Trad.—arr. Pinkman)*

3. *MARCH, STRATHSPEY & REEL:*
THE HIGHLAND WEDDING *(MacPhedran)* (MCPS—Dallas Musical Ltd.)
SHEPHERD'S CROOK *(Trad.)*
LOCH CARRON *(Mather—arr. Ross)* (Patersons Pubs.)

4. *SLOW AIR & JIGS:*
LOCHETIVE SIDE *(Cameron—arr. Ross)* (Patersons Pubs.)
THE HEN'S MARCH *(MacLeod)* (MCPS)
THE PONY GALLOP *(Forsyth)*

5. 6/8 *MARCHES:*
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BLUE BONNETS O'ER THE BORDER *(Trad.)*

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THE ORIGINAL MOTION PICTURE SOUNDTRACK

NEW MOON

starring

LAWRENCE TIBBETT

and

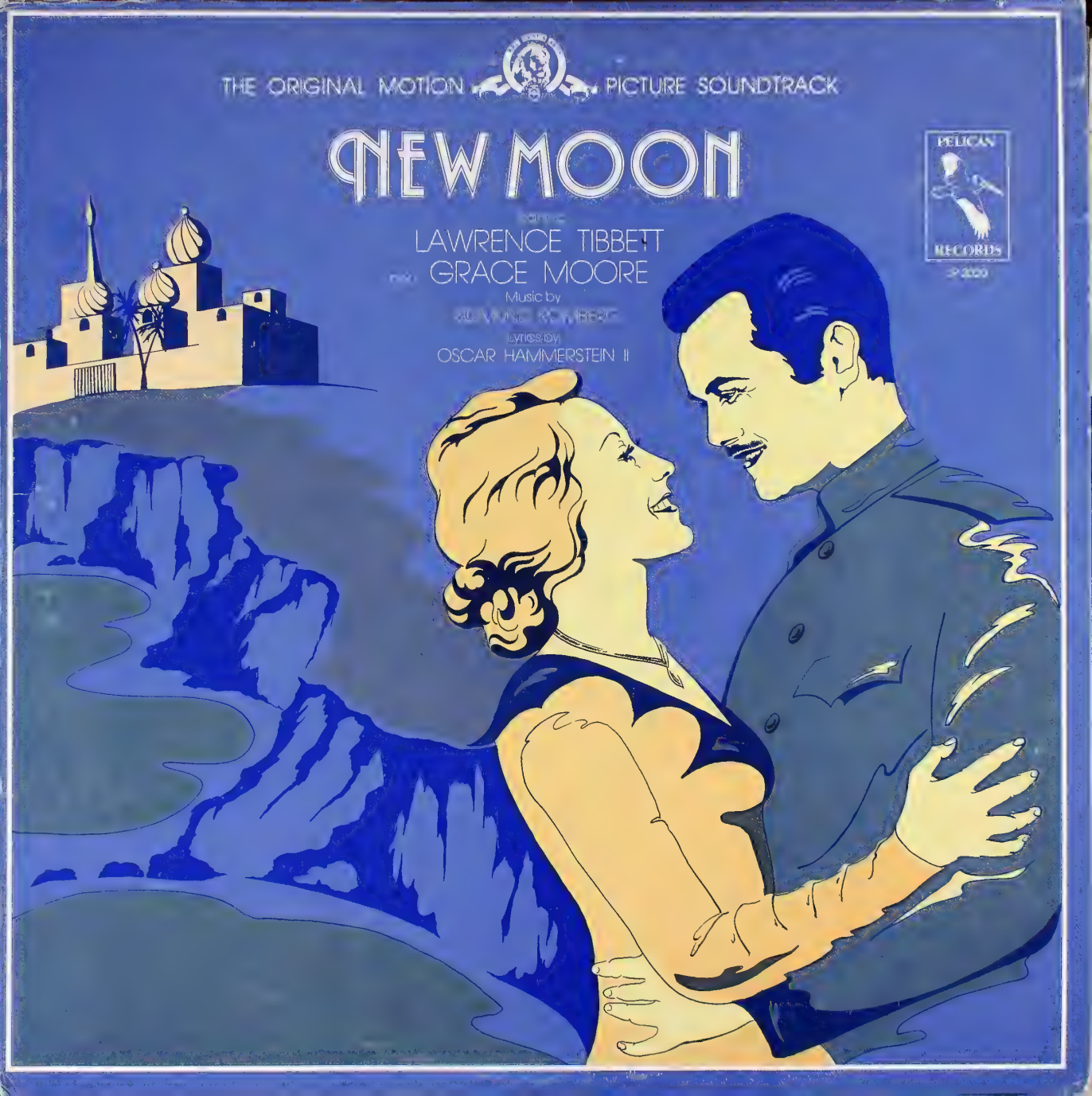
GRACE MOORE

Music by

SIGMUND ROMBERG

Lyrics by

OSCAR HAMMERSTEIN II



MGM presents

NEW MOON

Directed by
Jack Conway
Music by
Sigmund Romberg
Lyrics by
Oscar Hammerstein II
Musical Adaptation and Additional Songs by
Herbert Stothart

Lt. Michael Petroff . . . . . Lawrence Tibbett
Princess Tanya Strogoff . . . . . Grace Moore
Count Igor Strogoff, Tanya's Uncle . . . . . Roland Young
Gov. Boris Brusiloff . . . . . Adolphe Menjou
Countess Strogoff, Tanya's Aunt . . . . . Emily Fitzroy
Potkin . . . . . Gus Shy

Premiere showing December 23 1930

The mere mention of Sigmund Romberg's name conjures up the memory of a particular kind of operatta characterized by poignant romantic arias ("Lover Come Back to Me"), robust masculine choruses ("Stouthearted Men"), and vibrantly melodic, exquisitely counterpoised duets ("Wanting You"). The librettos with their fanciful, often exotic settings are more difficult to recall. They tend to merge into one another until they seem to exist only as a pendant to Romberg's timeless music. Fortunately, the changes that occurred when the operettas were transferred to film generally affected the book rather more than the score.

A notable example is *New Moon*. In its original form, Romberg's 1928 operetta told the story of the Chevalier Robert Misson, a French revolutionist who, after evading the machinations of his royalist enemies, settles with his beloved Marianne on a tropical island paradise that he claims for the newly-established French republic. MGM's 1930 adaptation (the first of two screen versions) freely transposed the original 18th century New Orleans and Caribbean setting to early 20th century Russia, and for the revolutionist hero substituted a dashing Czarist lieutenant. Such drastic transformations were, however, overshadowed by the fact that most of Romberg's music was retained — and gloriously sung by the incomparable duo of Lawrence Tibbett and Grace Moore. The few additional songs — by Hollywood composer Herbert Stothart — added some piquant touches that did nothing to detract from the beloved original score.

* * * *

Aboard the New Moon, a ship sailing the Caspian Sea, the beautiful Princess Tanya (Grace Moore) overhears Lt. Michael Petroff (Lawrence Tibbett) singing a slightly risqué Gypsy song. She commands him to translate the lyrics — an embarrassing request which he manages to satisfy with admirable circumspection. And to the delight of the already enamored lieutenant, the Princess responds by singing the song in her own enchanting voice.

Unperturbed by the difference in their station and by the fact that the Princess is engaged to the powerful provincial Governor Boris Brusiloff (Adolphe Menjou), Petroff invites himself to a ball given in Tanya's honor. He dances with the astonished Princess and contrives to snatch a few precious moments alone with her. The outraged Governor promptly removes his upstart rival by ordering Petroff to Fort Davaz, whose soldiers have a reputation for making short work of officers who attempt to discipline them. Assuming that the Princess is partly responsible for this unwelcome turn of events, the lieutenant upbraids her bitterly, and then sets out for Fort Davaz.

Happily, the mutinous troops prove to be no match for the dauntless Petroff, and he soon has the fort completely under control. Meanwhile, fuming at his insolence, Tanya arrives at Fort Davaz for the express purpose of lashing Petroff's face with her riding whip. But her anger melts as soon as she confronts him. Realizing the true nature of her feelings, she freely admits her love and agrees to marry the man she had intended to humiliate.

The marriage appears to be short-lived. Petroff and his troops set out to do battle with the ferocious Tourkamens. After the conflict Petroff is reported missing and is believed dead. But as the grief-stricken Princess stands upon the parapet of Fort Davaz singing "Lover Come Back to Me," the voice of Petroff responds rapturously to her song as he rides triumphantly back to the fortress and the woman he loves.

* * * *

The career of Sigmund Romberg (1887-1951) vividly exemplifies the fact that parents do not always know what is best for their children. Despite much early evidence of his musical talents, Romberg's parents insisted on his being trained as an engineer. Young Sigmund dutifully obeyed his father and mother, but also found time to pursue a course of musical study with Heuberger in Vienna. Then, having qualified as an engineer, he abandoned a secure but humdrum future in his native Hungary and emigrated to the USA where he was determined to establish himself as a musician and composer. His first years in the New World were unpromising. Before finding employment as a musician he worked in a pencil factory on 14th Street in New York City. Eventually he secured a position as pianist in a café and from there gravitated to the violin section of the orchestra at the Pabst-Harlem Restaurant. Producer J.J. Shubert hired Romberg as staff composer to provide songs for his musical comedies, and a stream of popular songs began to pour from the young man's fertile pen: more than 250 melodies for some seventeen shows. Meanwhile, not content with writing songs for other men's productions, Romberg embarked on the writing of his own operettas. Five of these operettas were to bring him universal and enduring fame: *Maytime* (1917), *The Student Prince* (1924), *Blossom Time* and *The Desert Song* (both 1926) and *New Moon* (1928). In all, he wrote over fifty operettas and musical comedies. He died on November 10, 1951, while working on a show he intended to call *The Girl in Pink Tights*. Romberg's musical credo was expressed in a statement he made during his first orchestral tour of America:

> I have had a long time with music, other composers' music and my own, and there is a certain kind of music that doesn't belong in the head or in the legs, but instead, in the heart. This is the kind of music I am trying to bring to you. If the music makes you feel that you are a little younger, a little happier, that the world is not quite the miserable place it appears to be today, then take it to your heart.

* * * *

Lawrence Tibbett's performance as Ford in the Metropolitan Opera's 1925 revival of Verdi's *Falstaff* established him as America's most promising young operatic star. Thereafter he appeared in an astonishingly wide variety of roles in both classical and contemporary opera. But is was film, not grand opera, that brought him international fame. Between 1930 and 1936, Tibbett starred in six of the most successful musical films of the period: *The Rogue Song* (available on Pelican LP 2019), *New Moon*, *The Southerner*, *Cuban Love Song*, *Metropolitan* and *Under Your Spell*. It was *New Moon* that brought him the most crucial acclaim. Typical of the many accolades was Mordaunt Hall's notice in *The New York Times*: "Mr. Tibbett . . . adds to his screen laurels in this current offering not only through his sureness in singing and his magnificent voice, but also by his vigorous and capable acting. It was no wonder that the audience applauded his songs, for if ever a singer deserved the enthusiasm, he did."

Until her untimely death in an airplane accident (1947), Grace Moore was perhaps America's most popular soprano. George M. Cohan was impressed with her voice and encouraged her to seek a career in musical comedy. After 1926 she moved into opera, making her debut in France, then returning to the USA in 1928 to appear as Mimi in the Metropolitan Opera's production of *La Boheme*. Thereafter she sang for several seasons with the Met and also performed at Covent Garden, London, during the 1935 Jubilee year. *New Moon* was the second of eight motion pictures in which she starred between 1930 and 1940.

— Harry M. Geduld
Author of "The Birth of the Talkies"

SIDE ONE

1. Overture/Gypsy Chorus
2. *Farmer's Daughter* (Gypsy Dialect)*
   (Tibbett)
3. Dialogue
   (Tibbett, Shy)
4. *Farmer's Daughter**
   (Tibbett, Moore, Young, Fitzroy)
5. *Wanting You*
   (Tibbett, Moore)

SIDE TWO

1. *Lover Come Back to Me*
   (Tibbett)
2. *One Kiss*
   (Moore)
3. Waltz/Dialogue
   (Tibbett, Moore)
4. *What is Your Price, Madame?**
   (Menjou, Tibbett)
5. *Stouthearted Men*
   (Tibbett)
6. Soldiers' Chorus/*Lover Come Back to Me*
   (Moore)
7. *Lover Come Back to Me*/Finale
   (Tibbett, Moore, Young, Menjou)

**Music by Herbert Stothart*

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Producer: Stephen Jabloner
Album Design: Sylvia Gauden

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SHINING LIGHTS

The Lighthouse Singers

SIDE ONE

1. I WILL SING UNTO THE LORD, HOSANNA 4:23
   Len Mink/Canticle Publishing
2. SHINING LIGHTS 3:24
   Cheryl Kramer
3. THE LIGHTHOUSE 3:39
   Ronnie Hinson/Caananland Music
4. WORTH THE WAITING 3:13
   Dallas Holm
5. BLESSED ASSURANCE 4:33
   Fanny J. Crosby & Mrs. J. F. Knapp

SIDE TWO

1. THE WORLD DIDN'T GIVE IT TO ME 3:32
   Gary S. Paxton, Gloria & William Gaither/Christian Grit Music & Paragon Music/ASCAP
2. PRAISE THE LORD 3:09
   Brown Bannister & Mike Hudson/Bug & Bear Music & Home Sweet Home Music
3. HE'S STILL WORKIN' ON ME 2:12
   Joel Hemphill
4. AND HE'S EVER INTERCEDING 2:58
   Carolyn Gillman/Benson Co.
5. ONE MORE SONG FOR YOU 4:00
   Michael & Stormie Omartian/See This House Music, Word Music Inc.

PARA LOS BOHEMIOS

ALCI ACOSTA

PARA LOS BOHEMIOS

a

1.- LA ARAÑA (José Alfredo Jiménez)
2.- EL REY (José Alfredo Jiménez)
3.- CINCO CENTAVITOS (Héctor Ulloa)
4.- UN MUNDO RARO (José Alfredo Jiménez)
5.- AMORCITO CORAZON (D. R.)
6.- LINDA (Pedro Flores)

b

1.- DE CIGARRO EN CIGARRO (L. Bonfá - F. García)
2.- VIRGEN DE MEDIANOCHE (Plácido Acevedo)
3.- NUESTRO JURAMENTO (Benito de Jesús)
4.- MIL COSAS (Francisco Corchado)
5.- NIEGALO TODO (Germán Rosado)
6.- ELLA (José Alfredo Jiménez)

COMPAS
CLP-6020
SERIE INTERNACIONAL

Carter Brothers Band
A U R O R A
D. BATLIN

Produced by: Dick Webb
Dan & Jim Carter

Side I

Why you been Gone So Long
Shannon
Hideaway
Running Again
As She Danced

Side II

Me Spaceman
Eleanor Rigby
Northern Lights
Hit the Road Jack

"The Band"

Dan Carter - Lead Vocals - Guitar
Jim Carter: Vocals - Banjo
Harmonica - (Guitar)

Robin Smith: Drums
Percussion

David McSpadden: Vocals
Keyboard - Guitar

Len Bessire: Bass

All Songs Arranged by:
Carter Bros. Band

Recorded & Mixed by:
Mark Williams
Assistant Engineer:
Dick Webb
"Special Thanks: Our
Families - Stan Lingham
Carl McIntyre - Mike "Skino" McDow

Recorded at:
Reflection Studio
Charlotte
North Carolina

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Drew Hatlin
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Hand-writing: "Mom"

Windblow Records
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Alain Pierre

FORMER LEAD SINGER / OF BLUE VENTURES

1 JAM ME
JAM ME (Club Mix)

2 SUBWAY BACCHANAL
SUBWAY BACCHANAL (Club Mix)

Produced by Carroll Hodges for Oscar's Productions
Executive Producer: Melvin Oscar
Recorded at Studio E.,New Jersey / Engineer: John Paterson
Mixed at Krystal Sound Recording Studio, Brooklyn, New York
Mixed by Jon Evans / Computer Programming by Dereck
PR & Media: Donald Brown

MUSICIANS:

Carroll Hodges	Keyboards, Bass, Drums
Edwin Topazes	Trumpet
Slim	Guitar
Kirt "Frisco" Francisco	Trombone

BACKGROUND VOCALS:
Pierre Salandy / Easlyn Orr / Carroll Hodges

ARRANGED BY CARROLL HODGES & ALVIN PIERRE

I must give thanks to the Supreme Being for health and strength.
Thanks to my Mom Glen and the rest of my family and friends for giving me moral support throughout the years.
I would like to give thanks to all the people who were involved early in my career. They were truly a great insperation to me; and gave me the incentive to succeed in the musical world. Jerry Stewart and his Band, The Regiment and the Regiment Band of Trinidad and Tobago, Dr.Inalsingh and Ruction formerly known as (SPLASH).
Thanks to Claude, Oscar, Fatty and all the guys at Vitronics, and last but not least Bobby Quan and the members of the Blue Ventures Band.

Alvin Pierre.

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AND THE

PINE RIDGE MOUNTAIN BOYS

"PLEASED AND PROUD TO BE HERE"

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RICKY SCHMEHL –
Bass Fiddle, Backup & Lead vocals.

BILLY BARTHEL –
Guitar & Backup vocals.

SIDE A.

"HOWDYS" – :08
1. FOGGY MOUNTAIN BREAKDOWN, (Scruggs, BMI) – 2:30
"IN BETWEEN STUFF" – :06
2. YOUR LOVE IS LIKE A FLOWER, (Flatt; Scruggs + Lilly/Peer Int'l BMI) – 2:53
"IN BETWEEN STUFF" – :04
3. HIGH ON A MOUNTAIN, (Olabelle Reed, BMI) – 3:42
"INTRO OF BAND MEMBERS & RICKY SINGING LEAD" – 1:38
4. SITTIN' ON TOP OF THE WORLD, (Lonnie Carter, Walter Jacobs) – 1:54
"IN BETWEEN STUFF" – :05
5. THE DEVILS DREAM, (Public Domain) – 4:27
6. THIS IS HOW TO YODEL, (Roberts, Emerson, Sciver) – 3:23
"IN BETWEEN STUFF" – :08
7. JOHN HENRY, THE STEEL DRIVIN' MAN, (Public Domain) – 1:45
"INTERMISSION ANNOUNCEMENT" – :16

SIDE B.

"INTRO TO GROUND HOG" – :08
1. GROUND HOG, (Public Domain) – 2:49
"IN BETWEEN STUFF" – :15
2. PIG IN A PEN, (Public Domain) – 3:18
"IN BETWEEN STUFF" – :10
3. WHITE DOVES, (Carter Stanley, Peer Int'l/BMI) – 5:06
"INTRO TO ROCKY TOP" – :08
4. ROCKY TOP, (B. & F. Bryant, BMI) – 2:36
5. MIGHTY DARK MONSTER, (Kenny Sowder, Carl Dixon) – 2:46
"IN BETWEEN STUFF" – :18
6. OLE' SLEW FOOT, (Hausey, Jason Music, Inc./Bluebonnet Music, Inc. BMI) – 2:47
"CROWD CHANT FOR FINAL ENCORE, AND INTRO FOR REUBEN'S TRAIN" – 1:26
7. REUBEN'S TRAIN, (Public Domain) – 3:30
"GOODNIGHTS" – :20

CREDIT WHERE CREDIT IS DUE: We always have a great time performing for the good folks who come out to our shows. This album captures some of those moments while fulfilling many of the requests regularly received for recorded versions, by us, of the songs selected for inclusion on this record. "PLEASE AND PROUD TO BE HERE" is composed of material recorded live on November 4th and 5th, 1983, at the CABARET INN, Pricetown, Pa. We'd like to thank the owners, MR. & MRS. RONALD KELLY, for their support of Bluegrass music . . . Thanks also, to our families, friends, and regular patrons for their support . . . Thanks to FRED'S MUSIC SHOP, 212 W. Lancaster Ave., Shillington, Pa. 19607, (215) 777-FRED, for the use of specialized equipment needed for this project . . . MR. WAYNE SIERER for use of specialized equipment . . . MR. JAMES, "THE WIZARD", HODGKINS for all technical assistance . . . The entire staff of WHUM RADIO, Reading, Pa., in particular, General Manager, MR. THOMAS HUNT, and Program Director, MR. ROBERT MINNICH for promotional considerations, their support of our band, and of Bluegrass music in general . . . Thank you to all the radio folks who give us airplay! I hope you enjoy this effort!

East Side Dave

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All Photos by: Mr. James K. Hodgkins

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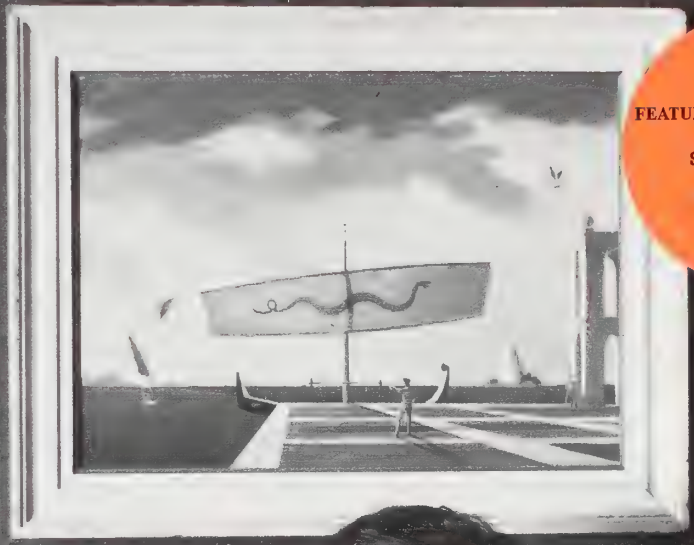
MASS TANGO



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HIGHWAY 10
GO
OUR HEADS ARE SPINNING
RAINDROP GIRL

SHE'S GONE TO MEXICO
FREAKTOWN
NIGHTS ON THE HIGHWAY
KISSING A STRANGER
DREAMING OF JANE

KEN CUSHMAN, GUITAR AND VOCALS
SARAH BELL, KEYBOARDS AND VOCALS
WARREN LEVY, BASS
MIKE FINK, DRUMS

THANKS ALSO TO: MINDY JOSTYN, HARMONICA;
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ENGINEER: DAVID MERRILL
RECORDED AT ZAP STUDIOS, PLANET STUDIOS, N.Y.C.
MASTERED BY CHRIS GEHRINGER AT FRANKFORD/WAYNE
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JACKET MADE IN CANADA

Lyrics from the **Ohio Records** album "***MASS TANGO***"

Everything's Open Wide
Sitting in a window throwing paper planes outside
I love you high up here and everything's fine
Walking through Coney Island something clicked inside
Liked water rushed in, filled up, nothing to hide

Chorus:
Everything's open wide
You're always here inside
Everything's open wide
You're always here inside

Everything's open you know what needs to be done
I'm full of the light I see leave at the end of the day
Later and later I'm watching the falling sun
Kicking at angels everywhere through the night

Blueness such beauty electrocutes my brain
I'm waiting, I'm flowing, I'm sitting on love
When I see you things will be the same
We'll throw paper planes from the window high above

Highway Ten
This is where I live, this is where I work
This is it for me, I'm tired of these jerks
Been living in the city and I'm startin' to feel it squeeze
It's closin' in around me, I'm fallin' to my knees!

Chorus:
I got the key in the ignition
Pedal to the floor
Open road around the bend
Screamin' down Highway Ten

I don't know, been runnin' around
Running my engine till it's gonna shut down
Going down the highway of love
Keep your eyes ahead going up the hill
You get to the top and you know that you will

Out on the highway, running all day
Down in the south gonna drive these blues away
Out on the highway, headed on into the sun
Gonna forget all the old things, and all the stuff been done
Ha! Ha! Ha!

I don't know, been runnin' around
Runnin' my engine till it's gonna shut down
Going down the highway of love
You burn off the rubber, you leave it on the side
You tear out the valves on a wild ride

Go
Nobody sees what you see
Everybody's looking at me
Everything changes, it's all the same
She's gone again, and who's to blame?
Don't wait till tomorrow, get out tonight
Pack your bags,you'll feel alright
Now's the time, there's nobody here
Get up and go, there's nothing to fear

Chorus:
Just go, go, go
Just go, go, go

It took so long to pass on by
But it had to end and you don't know why
You look like a fool standing around
You look like a crucifix falling down
No one can save you except yourself
You can save yourself and no one else
Stop in your tracks when it's time to die
You can see through your tears when you start to cry!

Things'll get better but you don't know when
Things are so bad you don't trust your friends
You're looking for someone to open a door
You spend all your time lying on the floor
Nothing will change if you stay inside
Nothing will change if you try to hide
Don't waste your time trying to remake the past
You've got this chance and it could be your last

Our Heads Are Spinning
If he can't get it, he don't want it
That's just his way
Which makes for bad sex distortion
And nothing left to say

Chorus:
Our heads are spinning, and don't you know?
I like to watch things explode

Don't make mistakes, I can wait
I don't have a mountain of pride
I'm down in the valley, under the covers
I'm keeping it all inside

And no one can tell us about it
We know what to do
We're tired of wasting our time
And we've got something new

He tried to paint it but it wouldn't stick
Are you confused? Me too.
We got our feelings out of synch
I'm still in love with you

Raindrop Girl
Lying in bed long after she's gone
Looking at the window covered with raindrops running down
Everything's clear, and I know that she's someone I never will forget

Raindrops running past this and that
In an oil puddle floating in the street
Two drops are running on the same little track
Stay together just a little longer please

Chorus:
Raindrop girl don't run away
Don't run away from me
Raindrop girl run back into me

Thunderclappers cut up this dream
But the rain can't run this away
She's leaving the city and it's raining
Raindrops are running through her hair without me

She's Gone to Mexico
She left yesterday on a plane
She's running from her strange family
She's leaving it all behind

Chorus:
She's gone to Mexico
Where, I don't know
She's gone to Mexico

Her postcards don't make any sense
She's under the eagle and the snake
She's not far from a silvermine

Thinking about her I'm thinking about her
I'm thinking about her I'm thinking about her

Then, she'll come back someday
And things, things will be the same
I know things always change

Freaktown
I think you can figure it out
I think you can see what I mean
He's living on a train
And can't remember his name
Somebody better figure it out!

There're too many people in Freaktown
Too many ugly people around

I can't take a walk anymore
There're five people living on my street
It's ten degrees outside
They got no place to hide
Somebody better figure it out!

There're too many people in Freaktown
Too many ugly people around
I don't have the money to give you
There're too many people in Freaktown

Nights on the Highway
Don't tell me about thinking, don't tell me about drinking
Don't tell me about wasting my time
Cause I've been thinking, been driving my Lincoln
Been cleaning out my mind

Chorus:
Nights on the highway coming 'round
Another night on the highway coming down

I'll tell you about thinking, I'll tell you about drinking
I'll tell you about peelin' your mind
But I don't want to bore you cause there's nothing in it for you
'Cept for me wasting your time

You gotta get on the road, you gotta haul your load
You gotta look out for a sign
Don't listen to me, cause I can't see what's going on inside

Kissing a Stranger
Walking alone on a sidewalk
Not many others around
It never takes long to meet someone
We're all kept in the dark
Details are gigantic
With someone new
Impressions become engraved upon you

Chorus:
Kissing a stranger
I've kissed this stranger before

Don't waste time on old memories
Because this is happening now
I'm sinking farther in
You're all I feel
It's the end of the world
And it's never going to stop

Kissing a stranger
I've kissed this stranger before
Kissing a stranger
Reminds me of being with you

Dreaming of Jane
I want you with me, I'm here alone
I know you're with me, without the phone
But you're really not here, it's not the same
I'll close my eyes and dream of Jane
Close my eyes and dream of Jane

Chorus:
I can't take the distance, so far away
She's always with me
Dreaming of Jane

We can be together when we're apart
She's still with me tonight
In another world where the thoughts have gone
She's always there, always there
And my thoughts are real, she's filling me

Daylights coming over there
And I'm counting the long light till I'm with you
And what I feel from you is twice as real
As all these thoughts together
You see, it's up to me
Dreaming, dreaming of Jane

I can't take the distance, so far away
She's always with me
Dreaming of Jane
So full of letters, telephone calls
She's always with me
Dreaming of Jane

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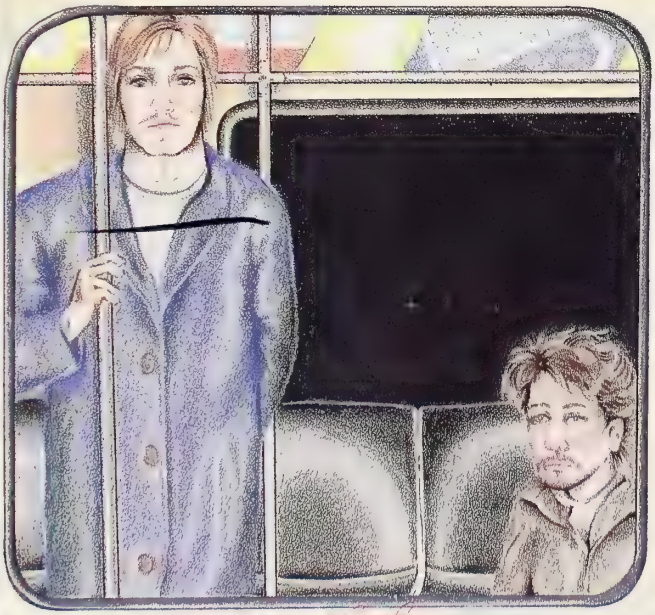
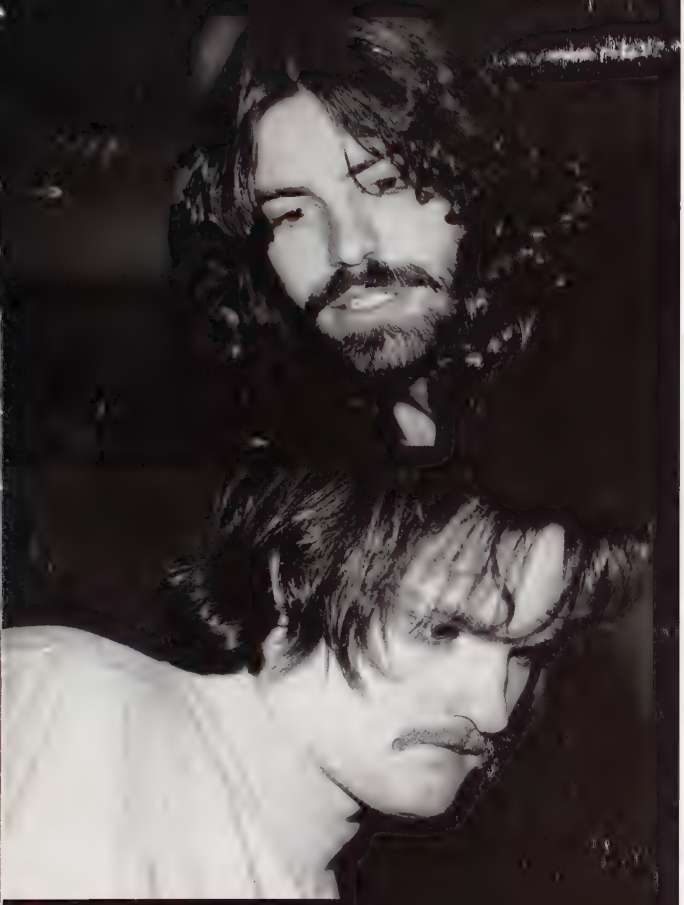
NOTHING SACRED





PR101LP

Side 1

Modern Romance†§
Change For The Worse
Paris, France
Say What You Mean
Folsom Prison Blues

Side 2

Poor Richard§
Eve Of The Destruction
The Please Don't Tell Me I'm Going To Hell Blues§
Harrison Bergeron
People In This World

Matt Rosato - acoustic & electric rhythm guitars, keyboards, lead vocals, percussion

Eric Tew - bass, lead guitars, rhythm guitar†, lead vocals§, backing vocals

Paul Brantley - drums

John Fugarino - trumpet

Haiti Conner - additional backing vocals

Produced by Matt Rosato & Eric Tew
Executive Producer - David Palefsky
Production Consultant - David F. Van Slyke

Engineered & Mixed by David F. Van Slyke
Assistant Engineers - Buzz Burrowes, Lisa Nigris, Mike Katz, Tracy Chisolm

Front cover art - Christine Harrington
Back cover photography - Eliza Proctor
Cover concept & layout - Matt Rosato

People without whom this record would not have been made -
Walter H. Tew, Judith Tew, Patricia L. Guernsey, David and Amy Palefsky

Also, special thanks to:
Mark Anulli, Eliza Proctor, Christine Harrington, Ray Stoinski, David F. Van Slyke

We also wish to welcome Matt Stone into the band. Matt will be recording and performing with Nothing Sacred in all future projects.

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Jacket Made in Canada

MODERN ROMANCE
(TEW)

The Journal's hiding in the garden
Daily Sun is on the roof
The G-men staring at the windows
Watched you swallow all the proof

Guys with earphones on the corner
Talking into their lapels

This is modern romance
Tuck your shirt-tails in tight
And button up your fly
One last steamy kiss good night
"Now where'd I put my alibi?"

Don't forget your alibi

My lawyer has a telescope
Your lawyer bugged the phone
The voyeuristic little pricks
Just won't leave us alone

Hear our moans in stereo
On radio interference

This is modern romance
Tuck your shirt-tails in tight
And button up your fly
One last steamy kiss good night
"Now where'd I put my alibi?"

Don't forget your alibi

CHANGE FOR THE WORSE
(ROSATO)

It's not hard believing
The things you want to hear
And all the while intending
To keep your mind so clear

And as the days go by you drift away
Never understanding when your friends all say
That you've changed for the worse
And you're not the same anymore

You could be born again
You could be saved
And sell tickets for Jesus
The road with gold is paved

And you could change your politics
And hold high your sword
And take away the freedoms
That our minds can't afford

And as the days go by you drift away
Never understanding when your friends all say
That you've changed for the worse
And you're not the same anymore

You can't show me; You don't know
I can't remember; Where did reason go?

PARIS, FRANCE
(ROSATO)

I met a woman whose diary read like a paperback romance
She'd traveled to London, England; She'd been to Paris, France
And she'd picked up her share of foreign lovers on her way
They'd say long good-byes in airports
And then she'd cry as she walked away

Singing this is the last time that I will ever see England
This is the last time that I may have a chance
To finally forget this boring Illinois life
And fall in love in Paris, France

Well she asked me if I'd heard of this guitar player
She said that I did sound an awful lot like him
She'd met him in a french cafe; it was long ago and far away
And now every man she slept with had to dress a little bit like him

Singing this is the last time that I will ever see England
This is the last time that I may have a chance
To finally forget this boring Illinois life
And fall in love in Paris, France

She's always running from terminal to taxicab
Trying to beat her fate and make it 'cross the sea
And she's been moving since she found out love was victory
And she knows this 'cause she keeps it written down

She would pride herself in climbing every mountain
What a mystery she was 'cause she'd always come down again
And all her lovers were like the mountain tops where she had been
She'd reach the tops and the air would get too thin...

SAY WHAT YOU MEAN
(ROSATO)

See the politician on the T.V. screen; Oh, his life is so clean
He prays by his bedside every night
Hoping that his neighborhood, his neighborhood stays white
But when the cameras flash and the newslady shrieks
Oh, it's equality he seeks
He was decorated in the military
For killing 20 million gooks and saving me

Do you say what you mean when they put you on the line?
Do you say what you mean, and can I look you in the eye?

So let me hear you, all you lawyers and police
Senators, congressmen, judges, and thieves
You don't have to fabricate your life
Lie about the alcohol, lie about your wife
So when the men with the plastic suits and the polyester hair
Armed with innuendo, come to put you on the air
Tell them all these words which I know to be true
I'd rather be a sinner than a lying fool

POOR RICHARD
(TEW)

Poor Richard, how's the weather?
How's the weather, man?
Poor Richard, how's the weather?
How's the weather outside?
Won't you tell me if my crops will grow?
Will the groceries freeze on the patio?
Poor Richard

Poor Richard, keep your eyes shut
Keep your eyes shut, man
Poor Richard, keep your eyes shut
Man, you don't want to see
Won't you tell me where did purity go?
Did the forecast call for poison snow?
Poor Richard

Poor Richard, how's the weather?
How's the weather, man?
Poor Richard, how's the weather?
How's the weather up there?
The inaccuracy showed up when
There was a change in the trend
In the behavior of men
Poor Richard

EVE OF THE DESTRUCTION
(ROSATO)

Nervous eyes they watch the skyline
Eyes that don't belong to men
Eyes that lack true vision
Making the decision
Telling us what we already know

From the caves deep in the heartland
Hearts are all that you can hear
Pounding out the tension
And pondering invention
Making hearts grow cold around the world

But you don't know why we're here
Wild-eyed predictions
Have preyed on everybody's fear
You don't know why we're here
The eve of the destruction is near

I've heard the words from south of here
Words that prey on people's fear
Covering the truth
And blaming every youth
For breaking bonds that never did exist

I've read the dreams and I've read the madness
I've cried for love and I've laughed at sadness
But I've never known what people have been shown
To make them turn away and live their lives alone
I never knew that things would come to this

THE PLEASE DON'T TELL ME I'M GOING TO HELL BLUES
(TEW)

I'll take any news you give me, and I'll take it pretty well
I'll take any news you give me, and I'll take it pretty well
But we might have a problem if you say I'm going to hell

Well I eat my meat on Friday, and I never live in fear
I said I eat my meat on Friday, and I never live in fear
I'll wake up late on Sundays, watch the game and drink a beer

Well I stay away from church now, so I'll say I didn't know
Well I stay away from church now, so I'll say I didn't know
And if the pearly gates refuse me, Momma can say she told me so

HARRISON BERGERON
(ROSATO)

Take these weights that hang your shoulders so you can't throw
Take these sounds that rack your brain so you don't know
Hide in secret places cameras will not go
But make your presence known in hopes that you can show

Harrison Bergeron

Take the mask away, your face reflects the light
Chains that wrap around your wrist so you can't fight
Glasses thick as bricks hindering your sight
Take away these walls and he will show his might

Harrison Bergeron

Dancing ballerinas in the camera's eye
The world is watching T.V. while I am watching Harrison die

Harrison Bergeron

PEOPLE IN THIS WORLD
(ROSATO/TEW)

Nuclear fogbound in sarcastic rain
Sitting on the city streets and sorting out the sane
Offering up a candle and pinching out the flame
City to city streets are pretty much the same
And when the sun begins to rise
I can look into the eyes of all the people in this world

Sunny September at summer's close
Sitting at the laundromat and sorting out my clothes
Offering no resistance to what the newsmen propose
Rich or poor it seems they put the same shit up their nose
And when the sun begins to rise
I can look into the eyes of all the people in this world

(The sun is in the eyes of all the people in this world)

ALARUMS AND EXCURSIONS

MUSIC OF JOYCE MEKEEL WILLIAM THOMAS MCKINLEY

THE BOSTON MUSICA VIVA · RICHARD PITTMAN MUSIC DIRECTOR

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ALARUMS AND EXCURSIONS

MUSIC OF • JOYCE MEKEEL • WILLIAM THOMAS MCKINLEY

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Joyce Mekeel

William Thomas McKinley

The Boston Musica Viva

Richard Pittman

ONE

JOYCE MEKEEL

Alarums and Excursions (1978) 17:26
Katherine Lenel, actress/mezzo-soprano
(*flute, clarinet, percussion, piano, violin, viola, cello*)

Rune (1977) 6:28
(*flute and percussion*)

TWO

WILLIAM THOMAS MCKINLEY

Paintings VI (To Hear the Light Dancing) (1980) 15:53
(*flute, clarinet, piano, percussion, violin, viola, cello*)

Six Impromptus (1979) 8:18
(*flute, piccolo, clarinet, violin, viola, cello*)

The text of *Alarums and Excursions* will be found inside the jacket.

ALARUMS AND EXCURSIONS is an Elizabethan stage direction referring to audible but not visible action, critical to plot development but taking place off stage—a kind of symptomatic noise. Similarly, much of the 'plot line' of *Alarums and Excursions* is also allusive in nature, being dependent on the sound and cadence of the human voice in different languages to convey the intent. In this sense, the human speaking voice is used instrumentally as another element in the timbral ensemble, each of which 'speaks' with equal cogency.

The putting-together-of-elements approach is also true of the formal organization of the piece. It is as if one were presented with a series of seemingly disparate objects from which a pattern emerges as it accumulates. One could think of it as a patchwork quilt. The pattern has to be seen whole; the bits of cloth make sense only in terms of the entire pattern. The nature of the pattern is probably similar for most listeners, but I prefer to leave the specifics to the individual imagination.

RUNE (*rōōn*) n. [ME, roun < OE. *run*, a secret, mystery, runic character; readopted in 17th c. in form of ON. *rūn*: both < IE. echoic base **reu-*, hoarse sound, whence W. *rhin*, a secret, L. *raucus*, hoarse; in sense 3a < Finn. *runo*, poem, canto < ON. *rūn*] 1. any of the characters of an alphabet (*futhark*) . . . 2. something written or inscribed in such characters 3. a) a Finnish or Old Norse poem or canto b) [Poet.] any poem, verse, or song, esp. one that is mystical or obscure

Webster's New World Dictionary, Second College Edition (New York: World Publishing, 1970).

• Joyce Mekeel

PAINTINGS VI (To Hear the Light Dancing) was commissioned by the National Endowment for the Arts and dedicated to the Boston Musica Viva. The work was composed as both a ballet and a chamber concerto. A fully staged and choreographed world premier was given in October 1981 by the Boston Musica Viva.

In the printed score, verbal indications and cues are given as interpretive guides for the light director and choreographer. The choreographer is also given a separate, more detailed scenario that dramatizes the life cycle of individual existence. Acting as a microcosm for all existence through the symbolic development of the forces, ideas, and attitudes that color experience, this life process is given correspondent relationships in the musical structure. One such metaphor, for example, focuses upon midnight, the time of life when nocturnal forces play upon the psyche. To suggest the realms of nonreality, the musical texture and motivic interplay quote elements of the jazz classic "Round About Midnight," evoking phantasmagoric overtones of dark-night towns and illusions of transformation. Another example, which is adumbrated early and climaxes in the final moments, is the overpowering and insistently repeated gong crash (and choke). Metaphorically, these fervored repetitions represent the white light of transcendence, which ultimately converts physical-material substance into ethereal substance. The dominant symbolic presence of white light in the final moments of the work dramatizes the cosmic transporting of the human spirit into realms unknown and unexplored.

In abstract musical terms, *Paintings VI* contains many structural elements that exist independently, in much the same manner as the structural elements in Alban Berg's *Wozzeck*. These elements are supported by a harmonic language which, although pantonal throughout, derives from a cohesive unfolding of the total chromatic scale and creates an impression of harmonic balance and homogeneity throughout the work. A series of climactic points act as architechtonic pillars or formal guideposts within the large single-movement framework.

SIX IMPROMPTUS, also commissioned by the National Endowment for the Arts and dedicated to the Boston Musica Viva, is essentially simple in form (ABA or ABA' varied) and improvisatory in character. The work is abstract and does not consciously attempt to portray extramusical ideas or metaphors. A classical work, its intrinsic elements exist as pure musical thought, containing compositional complexities that unfold within short time periods. The work demands flawless execution and intonation, being at times very fragile and at times very rugged—nearly orchestral in sound. At first, its manner might suggest studies or études. But if the listener will attend to the virtuosic interplay among the parts and to the whole fabric of the work, the musical-dramatic action will dominate, and the listener will discover the classically constructed foreground of articulated phrases, motives, and cadences.

• William Thomas McKinley

JOYCE MEKEEL, Associate Professor of Theory and Composition at Boston University's School of the Arts, attended the Conservatoire National de Paris and the Yale School of Music. Her principal teachers were Nadia Boulanger and Earl Kim, and she studied harpsichord with Gustav Leonhardt and Ralph Kirkpatrick. She has taught at the New England Conservatory of Music and has appeared as harpsichordist with the New Haven and Princeton Symphonies, and with many chamber orchestras in the Connecticut area.

Joyce Mekeel won the Inter-American Music Award (first prize) in 1965. She has received commissions from the Goethe Institute, the town of Concord (for its bicentennial celebration in 1975), the Fromm Music Foundation at Harvard, and the Boston Symphony's Berkshire Music Center. Her works have been recorded and performed by the Empire Brass Quintet, Jorge Mester and the Louisville Symphony Orchestra, the New England Conservatory Chorus, and the Boston Musica Viva.

WILLIAM THOMAS MCKINLEY is a member of the Composition and Afro-American Departments at the New England Conservatory of Music in Boston. A recipient of numerous awards, honors, commissions, and grants, Mr. McKinley has gained national and international recognition as both composer and jazz pianist. His *Symphony No. 1* won the Minnesota Symphony's 75th Anniversary Orchestral Prize and was premiered by that orchestra. He has received commissions from the Chicago Symphony, the Naumberg Foundation, and Yale University. His works have been recorded and performed by the Sequoia String Quartet, Gunther Schuller's Contemporary Ensemble, The Boston Musica Viva, TASHI, Collage, and many soloists, including Richard Stoltzman, Peter Serkin, and Susan Allen.

As a jazz pianist, William Thomas McKinley has performed with Dave Liebman, John Scofield, Rufus Reid, Miroslav Vitous, Roy Haynes, and other major artists throughout the United States, South America, and Europe. In 1980 he was invited by the Venezuelan Arts Council to give a series of lectures and jazz concerts at the Theatre Nationale in Caracas. Mr. McKinley has also recorded on GM Records with Edwin Schuller and Billy Hart, and has recently appeared on National Public Radio's "Jazz Alive."

THE BOSTON MUSICA VIVA is a chamber ensemble dedicated to the performance of twentieth-century music. Since its founding by Richard Pittman in 1969, the ensemble has performed some two hundred works, including over forty world premieres. The core ensemble consists of Dean Anderson, percussion; Nancy Cirillo, violin; Randall Hodgkinson, piano; Daniel McIntosh, cello; Katherine Murdock, viola; J. Fenwick Smith, flute; William G. Wrezesien, clarinet. On this recording they are joined by Katherine Lenel, actress/mezzo-soprano.

In addition to its regular concert series, the Boston Musica Viva has performed throughout the United States, including appearances at Lincoln Center, at the Library of Congress, and at Tanglewood. The group has toured Europe several times. The Boston Musica Viva records for CRI, Delos, Nonesuch, and Northeastern Records.

RICHARD PITTMAN, founder and conductor of the Boston Musica Viva, teaches at the New England Conservatory of Music and is conductor of its Repertory Orchestra. He has served as guest conductor of the National Symphony, the London Sinfonietta, the Hessian Radio Symphony, and the BBC Welsh Symphony. Mr. Pittman, who studied conducting with Laszlo Halasz, Sergiu Celibidache, and Pierre Boulez, has also taught at the Eastman School of Music, where he founded the Eastman Musica Nova.

SOUNDS OF NEW ENGLAND

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Recorded June 1981 at Slosberg Hall, Brandeis University, Waltham, Massachusetts, in the presence of the composers

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ALARUMS AND EXCURSIONS

Black clouds at midnight;
Deep thunder rolling.
The night has lost the moon . . .

. . . And now the owl sits in the hollow tree,
Bolder, neck sunk inside his body,
And stares; swivels his head; and stares.

• From the Sanskrit

Excerpts from poems 84 and 102 of *Poems from the Sanskrit*, translated by John Brough (London: Penguin Books, 1968), pp. 74, 79. Copyright © John Brough 1968. Reprinted and recorded/performed by permission of the translator and Penguin Books, Ltd

Raum	Space
Zeit	Time
Raum	Space
Wegen	Because of
Regen	Rain
Richten	Aim
Raum	Space
Zeit	Time
Raum	Space
Dehnen	Stretch
Einen	One
Mehren	More
Raum	Space
Zeit	Time
Raum	Space
Kehren	Turning
Wehren	Fighting
Recken	Lifting
Raum	Space
Zeit	Time
Raum	Space
Ringen	Wrestling
Werfen	Throwing
Würgen	Strangling
Raum	Space
Zeit	Time
Raum	Space
Fallen	Falling
Sinken	Sinking
Stürzen	Plunging
Raum	Space
Zeit	Time
Raum	Space
Wirbeln	Drifting
Raum	Space
Zeit	Time
Raum	Space
Wirren	Chaos
Raum	Space
Zeit	Time
Raum	Space
Flirren	Flickering
Raum	Space
Zeit	Time
Raum	Space
Irren	Wandering
Nichts.	Nothing.

• August Stramm

"Urlod." From August Stramm, *Das Werk* (Wiesbaden. Limes Verlag, 1963), pp. 87–8. Translated by Joyce Mekeel

c'mon . . . keep going . . .
don't look back . . . keep
going . . . we'll make it . . .
we'll make it . . . keep going
. . . hurry . . . hurry . . . you
can't stop now . . . no . . . no,
don't look back . . . keep
running . . . c'mon . . . c'mon

• Joyce Mekeel

What
is
the
shape
of
hope?

• Joyce Mekeel

hate blows a bubble of despair into
hugeness world system universe and bang
—fear buries tomorrow under woe
and up comes yesterday . . . green and young

• e.e. cummings

From e.e. cummings, *Complete Poems 1913–1962* (New York: Harcourt Brace Jovanovich, 1972), p. 531. Copyright © e.e. cummings 1940, copyright renewed 1968 by Marion Morehouse Cummings. Recorded and reprinted by permission of Harcourt Brace Jovanovich, Inc

when god decided to invent
everything he took one
breath bigger than a circustent
and everything began

when man determined to destroy
himself he picked the was
of shall and finding only why
smashed it into because

• e.e. cummings

From e.e. cummings, *Complete Poems 1913–1962* (New York: Harcourt Brace Jovanovich, 1972), p. 566. Copyright © e.e. cummings 1944; copyright renewed 1972 by Nancy T. Andrews. Recorded and reprinted by permission of Harcourt Brace Jovanovich, Inc

Trinano le cose un'estesa
monotonia di assenze . . .

Come una fronte stanca
È riapparsa la notte
Nel cavo d'una mano . . .

Il tempo è muto fra canneti
immoti . . .

Things weave a vast
monotony of absences . . .

Like a weary brow
Night returning
In the hollow of a hand . . .

. . . time is mute among
immobile reeds . . .

• Giuseppe Ungaretti

Excerpts from Giuseppe Ungaretti, *Life of a Man*, translated by Allen Mandelbaum (Milano: Arnoldo Mondadori Editore S.p.A., 1958), pp. 42–3, 60–1, 108–9. Copyright © Arnold Mondadori Editore S.p.A. 1958. Reprinted by permission

Sur une branche morte
un corbeau perché . . .

La feuille . . .
doucement se pose,
caressant la pierre
tombale.

A crow perched on a dead
branch.

A leaf softly caresses the
tombstone.

[continued]

. . . *Crépuscule sur les cèdres roses . . .*	Twilight among the cedar roses.

• Japanese Haiku

Excerpts from *Haikai de Bashō et de ses Disciples*, translated by Kuni Matsuo and Steinilber-Oberlin, pp. 23, 62, 85 Collection Japonais Institut International de Coopération Intellectuelle (Paris, 1936). English translation by Joyce Mekeel. Reprinted and translated by permission of UNESCO (successor to Japonais Institut International de Coopération Intellectuelle)

Dear friend.

I find you with Dusk—for Day is tired, and lays her antediluvian cheek to the Hill like a child.

Nature confides now—

. . . Since my Father's dying, everything sacred enlarged so—it was dim to own—When a few years old—I was taken to a Funeral which I now know was of peculiar distress, and the Clergyman asked "Is the Arm of the Lord shortened that it cannot save?"

He italicized the "cannot." I mistook the accent for a doubt of Immortality and not daring to ask, it besets me still, though we know that the mind of the Heart must live if it's [sic] clerical part do not. Would you explain it to me?

I was told you were once a Clergyman. It comforts an instinct if another have felt it too . . .

• Emily Dickinson

Excerpt of letter to T. W. Higginson, June 1877. From *The Letters of Emily Dickinson*, edited by Thomas H. Johnson (Cambridge: Harvard University Press, 1965), p. 583

Nos sumus, quos cernitis, regis Tharsis et Arabam et Saba dona ferentes Christo, Regis, nato Domino, quem, stella deducente, adorare venimus.
Suscipe, Rex, aurum.
Tolle thus, tu vere Deus.
Mirram, signum sepulture.
Tu es Deus solus. Tibi laus, Tibi Gloria, Tibi gratiarum actio in saecula sempiterna.

piptōn douk oiden tod hup aphroni lumai.	And in man's insensate folly
toion gar epi knephas andri musos pepotai.	he sees not the dark cloud of
kai dnopheron tin akhlun kata dōmatos	pollution hovering round his house
audatai palustonos phatis.	while ghosts proclaim its doom.

• Aeschylus

Eumenides, 377–80. Translated by Joyce Mekeel

Ō ponos eggenēs	Alas, alas, for the travail born in the race,
kai paramousos Atas haimatoessa plaga.	Alas for the harp of Ate, whose strings run blood,
iō duston apherta kēdē.	The beaten bosom, the grief too wild to bear.
iō duskatapauston algos.	The pain that gnaweth, and will not sink to sleep.

• Aeschylus

Choephoroe, 466–70. Translated by Gilbert Murry (London: Allen and Unwin, 1923). Reprinted by permission

[Instructions to the actress at this point are to convey the following in gibberish:

You have just seen or been involved in a major tragedy of some sort—the event is important for your audience in that only by understanding the nature of the event and its cause completely can they have a chance of avoiding the same thing happening to them—it is imperative that they understand and yet it becomes obvious that you are not getting through—you are pained, pleading, and frustrated.]

. . . *O ponos . . . Atas . . . algos*

. . . Dark shivering in the roots and leaves!
Sleepless forms come forth in gathering silence . . .

Voices out of stone . . . voices out of sleep . . .

. . . the ancient dead have escaped the circle and risen again and smile in a strange silence.

• George Seferis

Excerpted and adapted from George Seferis, *Collected Poems 1924–1955*, translated by Edmund Keeley and Philip Sherrard (Princeton: Princeton University Press, 1967) pp. 53, 69, 427. Copyright © Princeton University Press 1967. Excerpts reprinted by permission

[*Caino*]—*pastore di lupi . . .*	[Cain] . . . shepherd of . . . wolves . . .
Sei fatto a immagine del cuore . . .	In the image of the heart, you are fashioned . . .
Cambia il tempo, t'aggiri ombroso . . .	The hour alters, you rove shadowy . . .
Anima, non saprò mai calmarti?	Soul, will I never know to calm you? . . .
Memoria, memoria incessante,	Memory, incessant memory,
Le nuvole della tua polvere,	Your clouds of dust,
Non c'è vento che se le porti via?	Is there no wind to carry them away?

• Giuseppe Ungaretti

Excerpts from Giuseppi Ungaretti, *Life of a Man*, translated by Allen Mandelbaum (Milano: Arnoldo Mondadori Editore S.p.A., 1958), pp. 82–3. Copyright © Arnoldo Mondadori Editore S.p.A. 1958. Reprinted by permission

For the soul if it is to know itself—it is into a soul that it must look . . .

Voices out of stone . . . Voices out of silence . . .

• George Seferis

Excerpted and adapted from George Seferis, *Collected Poems 1924–1955*, translated by Edmund Keeley and Philip Sherrard (Princeton: Princeton University Press, 1967), pp. 9, 69. Copyright © Princeton University Press 1967. Reprinted by permission

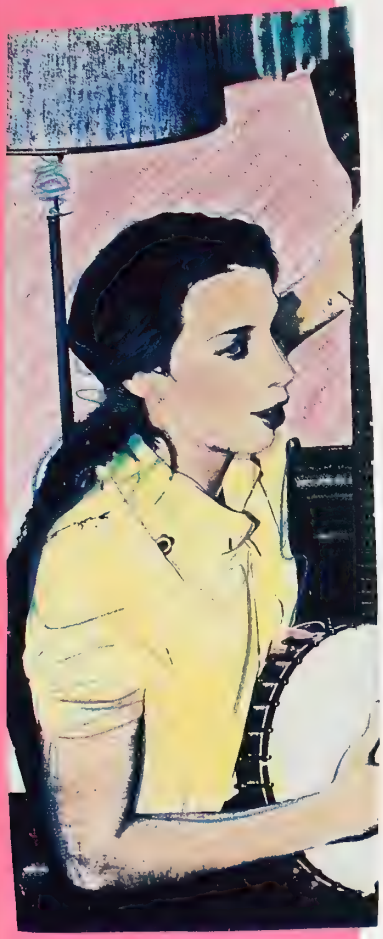
Tarda é la notte e senza vento.	Late is the night and without wind.

Tomorrow the soul sets sail.

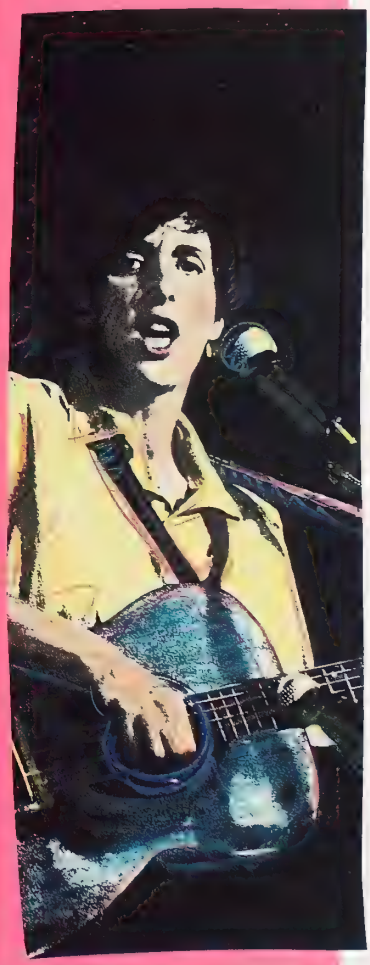
• Joyce Mekeel

NORTHEASTERN RECORDS

ALIX DOBKIN AND FRIENDS



THESE WOMEN **NEVER BEEN BETTER**



SIDE ONE

1. NEVER BEEN BETTER
Vocal: Alix
Drums: Barbara Borden (aka: B.B. Lorenz)
Bass: Diane Lindsay
Guitar: Alix
DBX/DX7 synthesizer: Sue Fink
Soprano sax: Mary Fettig
Back-up vocal: Diane and Alix
Produced and arranged by Diane Lindsay and Sue Fink

2. PITFALLS OF TRUE LOVE
Vocal: Alix
OB/MIDI bass: Diane Lindsay
OB8/DX7 keyboards, computer sequencing: Sue Fink
DMX drum programming: Diane Lindsay and Sue Fink
Back-up vocals: Diane and Alix
Produced and arranged by Diane Lindsay and Sue Fink

3. SOME BOYS
Vocal: Alix
Bass: Debby Hastings
Guitars: Beverly Phillips
Synthesizer: Vivian Stoll
Produced and arranged by Carol MacDonald

4. BOY-GIRL RAP
Vocal: Alix
Bass: Debby Hastings
Guitars: Beverly Phillips
Back-up vocals: Carol MacDonald and Faith Fusillo
Synthesizer: Vivian Stoll
Produced and arranged by Carol MacDonald

5. THE WOMAN IN YOUR LIFE
Vocals: Alix
Bass: Debby Hastings
Guitars: Beverly Phillips
Synthesizer: Vivian Stoll
Acoustic piano and organ: Margo Lewis
Produced and arranged by Carol MacDonald

Executive Producer: Alix Dobkin.

"The Woman In Your Life", "Some Boys" and "Boy-Girl Rap" produced and arranged by Carol MacDonald.

"Never Been Better" and "Pitfalls Of True Love" produced and arranged by Diane Lindsay and Sue Fink.
"These Women" arranged by Diane Lindsay and Renée Harcourt.

"Big Girls"; "Crazy Dance"; "Dortn, Dortn"; "100 Easy Ways"; "Best Friends" and "These Women" produced and mixed by Karen Kane and Alix Dobkin; engineered by Karen Kane. Assistant engineers: Lynda Stephens and Myrna Johnston at Newbury Sound, Boston, Massachusetts.

"The Women In Your Life", "Some Boys" and "Boy-Girl Rap" engineered by Bart Adams; mixed by Carol MacDonald at Brielle Studios, New York City.

"Never Been Better" and "Pitfalls of True Love" engineered by Woody Simmons; mixed by Sue Fink , Diane Lindsay and Woody Simmons at Dave Wellhausen Studios, San Francisco, California.

Bass, lead and partial backup vocals for "These Women" recorded by Carla Frederick at Left Coast Studios, Los Angeles, California.

Mastered by Gladys Hopkowitz at Sound Technique, New York City.

Jacket Design: Rita Dubas ©1986.
Photos: front cover L-R: family snapshot, Liza Cowan, Cyndee Sharpe.
Back cover: Helayne Seidman.

Manufactured and distributed by
LADYSLIPPER MUSIC
Box 3130, Durham, NC 27705.

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Stereo 33⅓ rpm Women's Wax Works A005

SIDE TWO

1. BIG GIRLS
Vocal, guitar: Alix
Lead electric guitar: Shelley Jennings

2. CRAZY DANCE
Vocal, guitar: Alix
Congas: Debbie Fier

3. DORTN, DORTN
Vocal, guitar: Alix

4. I HATE MEN /
100 EASY WAYS TO LOSE A MAN
Vocal, guitar: Alix

5. BEST FRIENDS
Vocal, guitar: Alix
Back-up vocals: Debbie Fier, Lucie Blue Tremblay, Elizabeth Fides

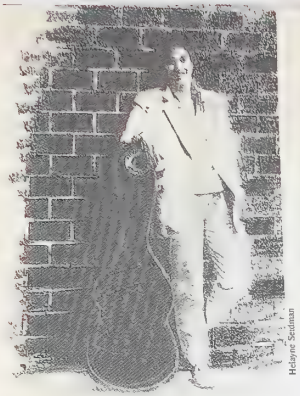
6. THESE WOMEN
Vocal, guitar: Alix
Bass: Diane Lindsay
Lead guitar: Renée Harcourt
Back-up vocals:
Debbie Fier (courtesy of Freedom's Music)
Lucie Blue Tremblay (Courtesy of Olivia Records)
Renée Harcourt, Diane Lindsay (courtesy of Cityscape Records)

All songs ©Alix Dobkin except:
"I Hate Men", written by Cole Porter; "100 Easy Ways", lyrics by Betty Comden and Adolph Green, music by Leonard Bernstein, and "Dortn, Dortn"; traditional Yiddish folksong.

Music for "Boy-Girl Rap" by Carol MacDonald

Side two: Alix's vocal and guitar tracks recorded in Boston before a select and LIVE studio audience on June 24, 1986.

Jacket printed in Canada



Melayne Scottman

SIDE ONE

The arrangements on side one represent a departure from my usual folk format. The purpose was to work with splendid rock musicians in order to expand and update my music. I want to accomodate current pop tastes and reach outside the boundaries of folk, into the mainstream as much as possible.

1. NEVER BEEN BETTER

How to maintain a deep, passionate, steady love with one partner and a single life, too. Or, put another way: How to exercise basic autonomy within the comforting confines of a "couple". At this point it's more of an ideal than a reality in my own life, but whether or not I manage to pull it off, it's always an ideal worth working for.

2. PITFALLS OF TRUE LOVE
(See: NEVER BEEN BETTER)

3. SOME BOYS

Women's (Lesbians') anger and/or indifference to men is instantly and inevitably reduced to "Man-Hating" by the unenlightened. But what is the nature of "hatred"? How does it express itself and who REALLY "hates" who? This song is about that which is universally known but hardly ever named.

4. BOY-GIRL RAP

A step-by-step progression in rap monologue (legitimate sucessor to Talking Blues and premier vehicle for social commentary) designed to aid in the destruction of "civilization" as we know it. Music by Carol MacDonald.

5. THE WOMAN IN YOUR LIFE

A new treatment by Carol MacDonald of perhaps my most well known song, first recorded in 1973 on "Lavender Jane Loves Women". For me the Bottom Line of Feminism is that we are each our own final authority.
Thanks to Janis for suggesting that I re-record this tune.

SIDE TWO

1. BIG GIRLS

The relatively new and incessant anti-fat campaigns relentlessly waged against women try to shame us into disliking our own flesh; and "making over" our unique bodies into unhealthy, impossible, prescribed "norms". The fact is that being over "normal" adds years to our lives. Moreover, the obsession with thinness in women cautions us not to take up space.

Radical Feminists, as usual, lead the creative field with their analysis of this (and most other) social issue. I would refer you to the words of those scholars and thinkers out there on the cutting edge, and especially to Kim Chernin's revolutionary work.

This song offers no deep analysis. I just want to encourage women to take up space, whether they are big or not.

2. CRAZY DANCE

We hold powerful attachments to others in our communities. What they do affects our sense of identity in a big way. When what they do is consistent with our belief systems and values we are validated and empowered. As we include these others in our personal self awareness we expand our sense of identity.

But what if they do something we don't understand, like or approve of ? We are challenged to extend our personal awareness, belief systems and cherished values into uncomfortable territory. Tricky.

I prefer a philosophical response myself. After living with unpredictable turns of events and seemingly inexplicable behavior (mine and others') for over 45 years I've learned to appreciate the "long view" featured in this tune.

3. DORTN, DORTN

Somehow it's taken me five albums to record a Yiddish song. This is one I learned as a teenager, deeply involved in progressive Jewish culture and politics. I love to sing it with Pop and Aunt Rose. We all cry. It's a song of separation, typical in our history. Jews were systematically expelled from various European countries over thousands of years. In 1492 the Jews were expelled from Spain and their property used in part to help finance Columbus' voyage of "discovery".

The Catholic Church found financing in much the same way: by stealing the worldly possessions of nine to twelve million women destroyed during the "Burning Times".

4. I HATE MEN
100 EASY WAYS TO LOSE A MAN

Actually, I myself don't hate men. What I hate is much of their behavior and no, I didn't write either of these songs, nor have I changed any lyrics. The chorus of "I Hate Men" was penned by Cole Porter and appears in the wonderful, if occasionally woman-hating score of "Kiss Me Kate", a favorite of my teenage years.

100 EASY WAYS was prompted (I hear) and performed by the late, great, Rosalind Russell from the often brilliant score of "Wonderful Town". Lyrics by Betty Comden and Adolph Green, music by Leonard Bernstein.

5. BEST FRIENDS

For years Adrian and Rebecca, her "VBFF" (Very Best Friend Forever) suggested then nagged me to write a song about them, "about best friends". So when I became VBFF with Pat Confrey in 1983, I wrote this tune. She was as close and important to me as any lover and I felt as passionately devoted to her as to any lover. I made sure to take good care of our relationship because a good best friend is worth every bit as much to me as a lover.

6. THESE WOMEN (move through my life)

Some true-life adventure stories about women who have come into and gone out of my life during the recent past.

Long-term relationships are not the only encounters arousing life altering resonance or passion. I had recently been moved by Lisa Alther's "Other Women" to appreciate the precarious nature of so many significant connections profoundly affecting the course of our lives. But it wasn't until this song was well underway that I became conscious of the thread connecting the seemingly superficial to the obviously involving episodes described here.

Even in our closest associations, as the death of my dearest friend, Pat, pointedly testifies, there are no guarantees of permanence. The two years of our friendship were like a precious gift, as were the three other encounters related in this song.

XX's to: Janis, Gail, Julie D, Liza, Judy O, Bonnie, Queenie, Candace M, Sue K, Carol C, Anne, Alma, Julie W, Jill, Judy M, Judy K, Morgan, Retts, Janne, R. Jaye, Liz, Laurie, Sue, the WILD Women (Women's Independent Label Distributors), and my other colleagues in our industry along with the audience of women who have sustained me for more than a dozen years, and everyone whose belief, support and encouragement helped bring this album about.

Special thanks to Pop for who he is and who he's helped me to be. And to Mom who we miss.

This album is dedicated to niece Allison, and daughter Adrian, my pride and joy...and to every brave and beautiful woman who loves women and is making our planet safer and more liveable. Thank you.

It has been a thrill and an honor to work with everyone on this project.
Special thanks, hugs and kisses to Sue, Diane, Carol, Deb, Vivian, Beverly, Margo, Renée, Debbie, Lucie, Shelley, Woody, Bart, Karen, Elizabeth, Myrna, Lynda, Gladys and Maida.

You may tape this album for your friends. It is important to spread our culture around, but PLEASE CONSIDER that this practice deprives artists and labels of essential income.

My priority is to get the music out. You be your own final authority. Thanx.

XX

NEVER BEEN BETTER
©1985 Alix Dobkin

I've never been better
I've never had more fun
I've never worked harder
With anyone

Struggled through the honeymoon
It was all new to me
I had to let you go so soon
It wasn't easy, believe me

I want to do it right this time
Stay out of trouble
Not get caught from behind
'Cause I could lose myself with you
And repeat love's mistakes
Just like I used to

But I love our freedom
Our independence
I'd love to couple up with you
But it might cost us too much

So I've been patient and mature
Practicing restraint (it goes against my grain)
But instant satisfaction:
My middle name

But what a good match, woman
You're givin' me quite a run
Well, go ahead and turn on your power
To the maximum (just let it come)

'Cause I want to have it all this time
Stickin' to the truth and not
Caught by surprise
I want to shine like the light
Of discovery
And maybe I can have you
Just where you want me

Me, I've never been better
Never had so much fun
Never worked harder
Gone deeper
Never been so thrilled
With anyone

PITFALLS OF TRUE LOVE
1985 Alix Dobkin

Love, love, love
Do you mean romantic ?
You say, "Love"
Do you take me for granted?
Do you love me like beautiful art
Like good conversation?
Do you love me like your good old shoes
Like your favorite possessions?
It's a losing situation

True love and seventy-five cents
Is gonna get me
On the subway
True love and a couple of meals a day
Is gonna keep my hunger away

True love, true love
True, true love
True love, true love
True, true, true

Love, love, love
Now let's get specific
When you say, "love"
Do I have to be perfect?
Do you love me so I get set up
And I disappoint you?
And then I fail to meet your expectations
It's a losing situation

True love and seventy-five cents .

Love love love
What are we saying?
We say, "Love"
What is the meaning?
Well some of the worst crime and abuse
Of all kinds, honey
Comes disguised as...(yes)
Committed for...(yes)
In the name of...

True love, true love...

Love, love, love
A woman's desire
It's what I've got
It's what I aspire
But do I love you, to be incomplete
Without someone
Do I love you inseparably
Dependent on
Any woman who isn't me?

True love and seventy five cents

SOME BOYS
©1983 Alix Dobkin

Only one
Maybe there's no harm done
But more than two
Like as not they're out to get you
The more there are, the more they want
The more they take
The more they hate you

You may say "love"
You may say, "romance", "desire"
But power says
Just make sure you give him pleasure
The more you give, the more they need
The more they take
The more they hate you

Everyday
Worlds of devastation
Is nothing safe
From their coercion, their erections
The more they rape and penetrate
The more you ache
The more they hate you

I'm sick and tired of
Violence and cruel ways
Don't you just hate
Living with these damned outrages
The more they spoil, the more they steal
The more they take
The more they hate you

BOY GIRL RAP
1985 Alix Dobkin

Growin' up female in the USA
Got to act like, look like TV, oh baby, go
Buy those products. Take your money out and spend it 'cause
If it doesn't feel right you just pretend it does

Get yourself on a diet, take it down to the bone
New shampoo? Try it! Eyeliner, cologne, there's
So much to make over, so much to hide if you want
To look good like advertising decides
They'll tell you who to be They'll tell you what to do

Got to drive men wild with feminine ways
Got to keep them, please them, sing their praise
Got to be careful not to make them angry
O
Brutal, brutal, oooh! Fatal, fatal, yeah!

It's a sorry situation, a pitiful state
What a good woman settles for to be straight
She wants a strong man, a sweet man, she wants a good time
She wants to be beloved, wants to feel divine
She wants to get emotional, she wants to get hot
She wants to get the kind of love her best girlfriend's got
But does she know it? Noooooooo
So she keeps on lookin', she keeps on tryin'
He's a hard, hard sell and she's buy, buy, buyin' It's
A damned shame A goddamned shame

All the top tunes tell us we need guys
We're nowhere without them they emphasize, all the
TV, movies, books and magazines, they
Give us the same old dance, the same old routines
It's boy-girl—boy-girl sure gets tedious
Heavy-handed, hetero harangue from the media's
tryin' to convince us a woman needs a man, and
They go on and on about it ad nauseam
They con us, bully us, guilt-trip, lie
They ignore us, ridicule, trivialize us
Why boys? What's the story? What's the REAL story!

Are you running scared? Afraid we'll find
That our love for each other leaves you behind?
In a man's world where man is king, a
Woman-loving woman is a dangerous thing
There's no such thing as girl meets girl
For true romance in a man's world There's no such thing, and
I don't want to hear about it
(Don't write it
Don't sing it
Don't think it
Don't say it)
It just doesn't happen. I'll pretend you never said that

This shaky heterosexual state that
Gives men the edge when they've got to relate
They got a big ego, they got a big stick
They're named Big Harry, Big Tom, Big Dick
Big Ronald Big Mikhail, Big Maggie Thatcher
Pretty depressing.

Something's bad wrong but it won't last long
Men can behave and men can be okay
When men start doing what women say
Will it come to pass? Yes, yes
Because the time has come as it's meant to be
That women love women.
Radically
Women love women seriously Seriously

THE WOMAN IN YOUR LIFE
©1975 Alix Dobkin

The woman in your life
Will do what she must do
To comfort you, and calm you down, and
Let you rest, now
The woman in your life
She can rest so easily
She knows everything you do because
The woman in your life is you

The woman in your life
Knows simply what is true
She knows the simple way to touch, to
Make you whole, now
The woman in your life
She can touch so easily
She knows everything you do, because
The woman in your life is you

And who knows more about your story
About your struggles in the world
And who cares more to bless your
Weary shoulders, than

The woman in your life
She's trying to come through
A woman's voice with messages of
Woman's feelings
The woman in your life
She can feel so easily
She knows everything you do because

The woman in your life is you
And who is sure to give you courage
And who will surely make you strong
And who will bear all the joy that's
coming to you, if not

The woman in your life
She's someone to pursue
She's patient and she's waiting and she'll
Take you home now
The woman in your life
She can wait so easily
She knows everything you do because
The woman in your life
The woman in your life
The woman in your life is you

CRAZY DANCE
©1983 Alix Dobkin

One step forward, two steps back
Seems like a crazy dance to do
One step forward, two steps back
Hard times to live through, it's time to
Hold on to the long view

When you get stuck
Back up
It can't last forever
Sometimes it takes a mistake to learn how
To do a new thing better

Remember that woman from way back when
She was a radical, man-hating Lesbian
Crew cut hair, mean and righteous
More pure, correct, hard-line than I was
Lately I hear she's reborn, yeah
Living with a boy in California
Too hard I guess
This must be part of a process

One step forward...

Exciting to discover we
Have power in our sexuality
Red hot lovers Sweet as cream
Some are seasoned and some are green
Some get sex and power intensely
Confused and tied to violence
Bad news unless
It's just one part of a process

One step forward ..

I knew those Dykes when they were being
Lovers and partners and everything
Blending energy and skills
They accomplished miracles
Ugly breakup Last report
Had them in the Courts of the Law
What a big mess
This must be part of a process

One step forward...

BIG GIRLS
©1981 Alix Dobkin

Big girls
Why am I so crazy over big girls?
Sizes galore in the women's world
I love them all even when they're small like me
I appreciate variety
But where's my high score?
Who do I come running for?
It's the big ones

More than forty years
Pulling the threads together
I begin to see the outline of a life's design
And it's been unforeseen
And there's no guaranteeing
But there seems to be a trend I'm comprehending

Beaming brown-eyed Liza
Dreamy blue-eyed Denslow
I expect to face a neck embracing
Either one of them, though
Together we fit
Like pearl into knit
I admit I go in for those
Big girls

(Who finds my door open wide?)
(My heart says, "sure it's a big one")

Six weeks on the road
I come back home to find
My baby daughter is a little taller than me
She wears a shoe size nine
And this teenager knows
That she fits her mother's clothes, now
As ever she grows into a
Big girl

(Where's my soft core? Who do I go
Bananas for? It's a big one.)

I HATE MEN*
©1950 Alix Dobkin
100 EASY WAYS TO LOSE A MAN**
Betty Comden, Adolph Green, & Leonard Bernstein

I hate men
I can't abide 'em even now and then
Than ever marry one of them I'd rest a virgin rather
For husbands are a boring lot and only give you bother
Of course I'm awfully glad that mother deigned to marry father
Still, I hate men

The first way to lose a man:
You've met a charming fellow and you're out for a spin
The motor fails and he just wears a helpless grin
Don't bat your eyes and say, "What a romantic spot we're in"
Just reach out, crawl under the car and
Fix it in two seconds flat with a bobby pin

That's a fine way to lose a man

He takes you to a baseball game, you sit knee to knee
He says, "The next man up at bat will bunt, you'll see"
Don't say, "Oh, what's a bunt? This game's too hard for little me"
Say, "Bunt, are you nuts? With one out, two men on base, and a
Left-handed batter coming up he'll walk, right into a triple play
The same as in the fifth game of the world series in 1923"

That's a swell way to lose a man
A dandy way to lose a man
Just throw your knowledge in his face
He'll never try for second base (98 ways to go)

The third way to lose a man
The lifeguard at the beach that all the girlies adore
Swims bravely out to save you through the ocean's roar
Don't say "Oh, thanks, I would have drowned,
in just one second more
Just duck his head under, yell, "Last one in's a rotten egg
And race him back to shore

That's a good way to lose a man

You've found the perfect mate, and it's been love from the start
He whispers, "you're the one to who I give my heart"
Don't say, "I love you too, my dear, let's never, never part"
Just say, "I'm afraid you've made a grammatical error. It isn't
To WHO I give my heart, it's to WHOM I give my heart You see
With the preposition "to", "WHO" becomes the indirect object,
Which makes the use of "WHOM" absolutely imperative ..I can
Prove to you with this very simple chart

That's a fine way to lose a man
A splendid way to lose a man
Just be as well informed as he
You'll never hear, "Oh Promise Me"
Just show him where his grammar errs
Then mark your towels "Hers & Hers
Yes, girls, you too can lose your man if you
will use Ruth Sherwood's plan
100 easy ways to lose a man

*From the score of Kiss Me Kate starring Katherine Grayson
**From the score of Wonderful Town starring Rosalind Russell

DORTN, DORTN IBERN VASSERL
(Traditional Yiddish Love Song.)

Dortn, dortn ibern vasserl
Oy, dortn, dortn ibern brik
Fartribn hostu mich in di vayzene tender
Un benken, benk ich noch dir tsurik

Oy, dayne oygelech, vi di shvartse kershelech
Un dayne lipelech vi rozeve papir
Un dayne fingerlech, vi tint un vi feder
Oy, shrayb'n zolstu ofte briv tsu mir

There, across the water
Oh there, across the bridge
I am driven into distant lands
And I yearn to be with you again

Oh, Your little eyes like little black cherries
And your little lips like pink crepe paper*
And your little finger, like ink and a quill
Oh, write to me with them from afar

*Refers to a type of cosmetic women used in Eastern Europe during the last century dampening crepe like paper and blotting their lips on it

BEST FRIENDS
©1984 A. Dobkin

Best friends carry each other through hard times
Close as we come to lovers or friends
Or others we can depend on a best friend
Tell me, who has proven true
Time and again? You know who
Everybody needs a best friend

Adrian, Rebecca dreaming their dreams together
A friendly, tender shoulder to cry upon
And open arms to cheer each other
They're sure, they're strong
They belong together
They are best friends

Finding what it takes
To keep my stride
Can be lonely, can I be satisfied
I know we're born alone, die alone
Learn to be alive alone
That's how it goes Even so, now and then

When I'm blue and life's rough edges show right
through me
What can I do to smooth them
A thing or two
A certain song, a special, close, dear, best friend
Makes me feel strong to belong together
With my best friend

THESE WOMEN (move through my life)
1980 Alix Dobkin

I want to flow in the streams of consciousness
Row across rivers of fonliness
Steer clear of the rocks I want to
Dive for pearls
In folds of glistening tides
I want to roll on the high seas, ride
The passions of our lives

Flight from LA
Arrivals, searching eyes for someone
But not that one
I watch and fantasize She looks good
Looks my age
So self contained
She gives me strength
These women move through my life

Tennis is her claim to fame She's got
Cute curls, a good stride A bit too thin
Why do I thrill to hear her small cry
Each time she serves?
What a dish!
I can wish
When women move through my life
These women move through my life

Breakfast at "Dukey's"*
Two years best friends and then she died
She was quite outrageous
Everyday I wish she'd be sitting across the table
Drinking tea
She loved me
As she moved through my life
These women move through my life

She's at the toll booth
Takes my money, hands me my receipt
Our eyes meet
Suddenly we have made each other more real
We just have to smile
It's the force of life
These women bring to my life
These women move through my life

*Woodstock restaurant

Made in Canada

ASTRO Records
STEREO ALP 226
ANGEL LUIS GARCIA
(El Profesor que Canta)
Yo no quiero tu Amor
YO NO QUIERO TU AMOR
NOS TENEMOS QUE DEJAR
DESPRECIO SE PAGA CON DESPRECIO
ESTAN MURMURANDO
LA CARTA FATAL
PURA FANTASIA
EL CABALLO ENAMORADO
ME CASO CON ELLA
SIN TI ESTOY ARREGLADO
AUNQUE LA GENTE CRITIQUE
POR QUE ROBE
QUE MALA SUERTE

ASTRO Records
STEREO AL 26
ANGEL LUIS GARCIA
(El Profesor que Canta)
Yo no quiero tu Amor
YO NO QUIERO TU AMOR
NOS TENEMOS QUE DEJAR
DESPRECIO SE PAGA CON DESPRECIO
ESTAN MURMURANDO
LA CARTA FATAL
PURA FANTASIA
EL CABALLO ENAMORADO
ME CASO CON ELLA
SIN TI ESTOY ARREGLADO
AUNQUE LA GENTE CRITIQUE
POR QUE ROBE
QUE MALA SUERTE

STEREO

SRLP 8066
PORTUGUESE VOCAL

RLP 8066

REQUESTS FROM PORTUGAL

RLP 8066

SIDE 1	TIME
1. **BAILINHO DA MADEIRA (Dance Of Madeira)** Let us dance the Bailinho da Madeira . . . Madeira is a garden with no rival in the world, it is the daughter of Portugal!	2:50
2. **KANIMAMBO (Thank You In The Language Of The Mozambique Natives)** Praising the gentle way the natives of Portuguese East Africa express their thanks.	2.43
3. **PASSARADA (Crowd Of Birds)** Song of the Lower Alentejo province in southern Portugal. The names of the birds are frequently mentioned in the sweet-sounding arrangement of the song.	2:08
4. **CANÇÃO DA BEIRA BAIXA (Song Of The Beira Baixa)** Popular in the Lower Beira province in central-eastern Portugal. When I was an infant and could hardly open my eyes, I opened them to see you!	1:50
5. **CACHOPA DO MINHO (Lass Of The Minho)** Song of the Minho province in northern Portugal, where the girls dance in their colorful slippers. Lass of the Minho, leave your village and come to Lisbon to show your slippers can dance!	1:58
6. **SOB O CÉU DO ALENTEJO (Under The Alentejo Sky)** Song of the upper Alentejo province in south-eastern Portugal. Someday I will return. I will give you a kiss, Mary, which will make the sun blush.	2:08

SIDE 2	TIME
1. **VIRA DO MINHO (Girls, Let Us Dance The Vira)** Song of the Minho. Vira is the most famous dance of this colorful province. Now its my turn to spin around.	1:40
2. **FECHA OS OLHOS DE MANSINHO (Close Your Eyes Gently)** Song of Coimbra, the 13th century university city. Life with closed eyes is less painful to live!	2:38
3. **SETE SAIAS (Seven Petticoats)** Song of the Minho province. When you dance the boys pray for you to fall, so they can count your seven petticoats.	1:21
4. **CHAPEU PRETO (Black Hat)** Song of the Beira Baixa province. What a beautiful black hat! What a beautiful girl to be my father's daughter-in-law.	2:27
5. **BATE O PÉ (Dance Of The Villains)** Song of Madeira island. Dance, Dance . . . three steps to the right . . . and three steps to the other side in the dust of the road.	2:00
6. **SERRA D'ARGA (D'Arga Mountain)** Coimbra Fado. Young lady with a black scarf, who died? Your father or your mother? I would gladly die for you.	2:00

The year 1955 marked the appearance of the "TRIO ODEMIRA" on Radio and Television and the first records that brought them public recognition. It did not take long for the trio, consisting of the brothers Carlos and Julio Costa playing the Spanish guitar and José Ribeiro, an expert with the Cavaquinho, the little guitar, to be cited for their authentic performances of Portuguese folk lore.

Known throughout Europe and the Middle East the trio has traveled as far as Turkey and Israel and to most of the countries on the continent of Africa. The group has also been chosen by the Portuguese government as part of a mission to Japan to demonstrate the musical heritage of Portugal.

In this LP, recorded exclusively for REQUEST RECORDS, the trio is accompanied by the two Spanish guitars and the Cavaquinho of the individual members. We feel sure that you will enjoy the original arrangements and the rare musical charm of this first international recording by the "TRIO ODEMIRA."

O ano de 1955 foi assinalado pela apresentação ao público do "TRIO ODEMIRA" através da Rádio e Televisão. Foi também o ano que os seus primeiros discos tiveram a aclamação do público. Após este sucesso não passou muito tempo que ao trio, composto pelos irmãos Carlos e Júlio Costa, que tocam viola, e José Ribeiro, exímio no cavaquinho, fossem feitas a mais elogiosas referências pelas suas interpretações do autêntico folclore português.

O TRIO ODEMIRA tem actuado quase em toda a Europa e em alguns países do Próximo Oriente, últimamente na Turquia e Israel, e na maioria dos países do continente africano. O seu valor artistico averbou-lhe a honra de ser escolhido pelo Govêrno português para em missão artística se deslocar ao Japão afim de neste país do Oriente propagar a música típica de Portugal.

Neste "LP," exclusivamente gravado para Request Records, o TRIO ODEMIRA faz-se ouvir no seu conjunto de duas violas e um cavaquinho tocados pelos seus três executantes. Estamos certos que os arranjos originais e o raro encanto musical dos trechos que encerra esta primeira gravação internacional do TRIO ODEMIRA, serão do agrado de todos.

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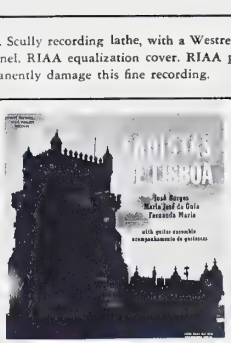

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CURTIN IN CANADA

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CONCERT
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15
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JIM "E" CURTIN FAN CLUB
PRES: RUTH McALONAN
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BARRINGTON GARDENS, N.J. 08007
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CURTIN IN CANADA

Producer of Project:
JIM "E" CURTIN
Recorded by:
ROB RUSSEN
Editing by:
DAVE KENNY
Photography by:
C. M. CIRILLO

CURTIN IN CONCERT
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CURTIN/CONDO
CORPORATION

SIDE ONE
1. THAT'S ALL RIGHT
2. RAISED ON ROCK
3. ARE YOU LONESOME TONIGHT
4. IT'S NOW OR NEVER
5. LORD YOU GAVE ME A MOUNTAIN
6. HOUND DOG (BLUES)
7. LOVE ME
8. MYSTERY TRAIN/TIGER MAN
(TIME 22:00)

This is the first and only time Jim "E" Curtin toured out of the United States of America. During his stay in Canada, Jim "E" Curtin did 17 shows. He was received with amazing response by the Canadian audiences, with continuous standing ovations.

Jim "E" Curtin's appearances were in New Brunswick and Nova Scotia. Here are 15 songs taken from various shows in both provinces. Jim "E" Curtin wishes to express his gratitude to all the people, and fans in the beautiful country of Canada.

Jim "E" Curtin won the big El Contest of 500 contestants coast to coast and was sent on tour to Canada as the big EL. He is now back with his original show called "CURTIN IN CONCERT."

RECORDED LIVE
ON STAGE IN CANADA
AUGUST 1980

Dedication to:
THE PRESLEY FAMILY
GLADYS (1958)
ELVIS (1977)
VERNON (1979)
MINNIE (1980)

SIDE TWO
1. EARLY MORNIN' RAIN
2. BIG BOSS MAN (BLUES)
3. THE WONDER OF YOU
4. JOHNNY B. GOODE
5. AN AMERICAN TRILOGY
6. BURNING LOVE
7. CAN'T HELP FALLING IN LOVE
(TIME 19:00)

Special Thanks to:
TONY CONDO (Manager)
ROB RUSSEN (Producer)
T.C.B. (Band)
and all my Canadian Fans.

CURTIN IN CONCERT
CC-1-8-35

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STEREO

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MARIO DEL MONACO

Sings Highlights from

OTELLO *(VERDI)*

featuring: Irene Archipova
Alexeiev Ivanov - Nikolai Timocheko
Orchestra & Chorus of the
Bolshoi Theatre, Moscow
Conductor: Alexander Melik-Pamaiev

(Live Recording)

ELECTRONICALLY ENHANCED FOR STEREO EFFECT

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Giuseppe Verdi's setting of Shakespeare's *Otello*, completed in 1887, is probably one of the most noble and powerful works of the entire Italian opera repertoire. It is a work of Verdi's fully matured genius, and benefits from the cooperation of Arrigo Boïto, whose excellent libretto overshadows even his own operatic efforts, notably *Mefistofele*.

The action of "Otello" takes place in a seaport in Cyprus, towards the end of the 15th century. Otello, a Moorish general in the Venetian army, is governor of the island. The opera opens with Otello's return, in the midst of a raging storm, from sailing against and defeating the Turkish fleet. Roderigo is in love with Otello's wife Desdemona, and confides in Iago. Iago hates Otello because he was passed over in favor of Cassio, now promoted to adjutant of Otello. Iago pledges his help to Roderigo in planning to destroy Otello's marriage. He gets Cassio drunk and causes him to neglect his duty. Otello dismisses Cassio from his service. Iago's next step is to pretend to Cassio that he will help him to regain his post. To this end he recommends that Cassio enlist Desdemona's help. While she is walking in the garden with her maid Emilia, Cassio goes up to her. Meanwhile, Iago had gone to see Otello and implied that Desdemona and Cassio are lovers. The jealous Moor watches them from the wall. His suspicions are futher aroused when Desdemona later begs him to forgive Cassio, and he flies into a rage. Iago steals Desdemona's handkerchief and puts it in Cassio's pocket, telling Otello he has seen it in Cassio's hands. Otello accuses Desdemona to her face of being Cassio's lover. She denies it, of course, and begs that Cassio be summoned to support her. Otello tells her Cassio is dead, whereupon she weeps. Now Otello can no longer restrain himself, and he strangles his wife. Emilia then enters and reveals the truth of Iago's plot, and the opera ends with Otello, realizing the enormity of his crime, kills himself.

Our first selection is the great love duet "Già nella notte" from the end of Act I. In Act II, scene 3, Iago is heard planting the seed of suspicion in Otello's mind, as they watch Desdemona in the garden, surrounded by women, children and sailors offering her flowers and gifts. Scene 5 from the same act culminates in the famous Oath Duet. Otello is now convinced that Desdemona is unfaithful and swears revenge. Iago joins him in this pledge.

Act II opens in the great hall of the castle. Iago has set the scene (with Otello watching unseen) wherein Cassio will unwittingly implicate himself as Desdemona's lover.

In the final scenes (3 and 4) of the fourth act, Otello has entered Desdemona's chamber and once more accuses her of loving Cassio. Her tearful denials infuriate him all the more and he kills her. Her maid Emilia enters and reveals Iago's infernal scheme, and this is further substantiated by Cassio and Iago, who attempts to escape once he is unmasked. The opera with Otello's great aria "Niun mi tema." Realizing his terrible mistake, the Moor draws a dagger and stabs himself. Dying, he kisses Desdemona for the last time, as the music recalls the love duet from the first act.

MARIO DEL MONACO

Sings Highlights from

OTELLO *(VERDI)*

featuring: Irene Archipova
Alexeiev Ivanov - Nikolai Timocheko
Orchestra & Chorus of the
Bolshoi Theatre, Moscow
Conductor: Alexander Melik-Pamaiev

(Live Recording)

Mario Del Monaco was born in 1915. He is one of those rarities in opera today—an entirely self taught artist. Girted with a ringing, heroic tenor voice, he fulfilled his ambition of becoming an opera star largely by studying innumerable scores and listening to performances and records. His professional career, launched in Milan, was interrupted by the war. At war's end he soon emerged as one of the brightest stars in the Italian operatic firmament. Engagements at La Scala in Milan and South American tours were soon followed by an invitation to join the Metropolitan Opera in New York in 1951. Prior to that he sang with the San Francisco Opera Company, and theerafter alternated between these centers. His reportoire is vast and not limited to Italian alone. The role of Otello *is one that is especially identified with Del Monaco. Besides this recording for Everest Records, Del Monaco has recorded extensively with London Records.*

In 1965, Mario Del Monaco was invited by the Russian Government to perform his famous role of Otello *with the soloists, chorus and orchestra of Moscow's celebrated Bolshoi Theatre. He combined this trip with serving as a member of the jury of the Tchaikovsky International Competition. This live recording was made by the Russian Radio Network at that time and is one of a very special series, including also Bizet's* Carmen *and Leoncavallo's* Pagliacci.

This album is available in Monaural-6183 and Stereo-3183

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Tapiola
The Oceanides

Royal Philharmonic Orchestra

File under CLASSICAL: Symphonies

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Sir Thomas Beecham, Bart., C.H.
Sibelius
Symphony No. 7
Tapiola * The Oceanides
Royal Philharmonic Orchestra

HMV Concert Classics

Sibelius
Side One
Symphony No. 7 in C, Op. 105

Side Two
band 1: **Tone Poem 'The Oceanides', Op. 73**
band 2: **Symphonic Poem 'Tapiola', Op. 112**

Sibelius completed his Seventh Symphony in 1924. The different parts of this work form a unified whole, and the master at first thought of calling it *Fantasia Sinfonica* but then abandoned this name in favour of the title of 'symphony', which undoubtedly in this case was altogether justified. The work consists of a single great movement, which can be divided into four clearly distinguishable parts. The first is a slow introduction; this is followed by a part in fairly fast tempo; then comes a kind of scherzo, and ultimately a broad finale built on monumental lines.

After a rising scale passage for strings in the introduction, with syncopated trailing double basses, a harmonic background for the first subject is carried by the flutes. Several expressive motifs in the strings and woodwinds complete the picture, followed by a broad and quiet passage for strings that corresponds to a kind of second subject. The great tension in the following intensive orchestral sonority ends in the powerful entry of a solo trombone. The tempo quickens gradually and the development continues with the exposed material in a dramatically intensified, accelerated transition to a *vivacissimo* that in turn leads to a restatement of the powerful trombone theme (in the minor) over a foaming background in the strings. By degrees the dark mood lightens in a transition passage, leading into the scherzo section. Here we also find a series of new motifs, which are varied and juxtaposed to form an enchanting texture. After one of Sibelius's characteristic long string passages the trombone theme is repeated once more in the closing section against a figured background developed from previous motifs. Several greatly varied repetitions of motifs introduced in the beginning, first in a powerful crescendo and then in a subdued atmosphere, in which the harmonies are reminiscent of the *Valse triste* (though quite unintentionally so, according to Sibelius himself), lead to the clear and definite closing bars of the work.

©Nils-Eric Ringbom

The Oceanides was composed for, and is dedicated to, a wealthy amateur, Carl Stoeckel, who had invited Sibelius to stay with him in early 1914 and to conduct a concert of his music at the famous Norfolk Festival.

In a talk broadcast in the BBC's "Music Magazine" on the occasion of Sibelius's 90th birthday, Sir Thomas Beecham said, "Sibelius wrote a very large mass of highly genial and attractive music. I'm thinking of all those delightful suites, symphonic poems like *En Saga* and *Pohjola's Daughter*, and that rather strange composition — very strange indeed — *The Oceanides*, which, incidentally, the composer has asked me to record. I don't know why: I shall ask him one day why he asked me to do this very special thing. Of course I shall do it — naturally."

Musicians are unanimous in agreeing with Sir Thomas that *The Oceanides* is a very strange composition indeed. The orchestral technique (using large forces, including triple woodwind, two harps, and two pairs of timpani) differs widely from that in any other of Sibelius's works; and though the constant doubling of instrumental lines scarcely supports Cecil Gray's view of it as "*pointilliste*," the texture is indeed extremely complex, and the total effect somewhat impressionistic. Yet it presents no particular difficulty to the ear, since the poem is built up almost entirely on two fragmentary themes — the first, after four bars murmured introduction on muted strings over drum rolls, a rather disjointed flute figure which eventually settles down to a passage in thirds for two flutes, the second a pungent oboe call answered by a rising figure on clarinets. What is more difficult to appreciate without a sight of the score is the extraordinary extent to which the work is organically developed, nearly every note deriving in some way from the initial material. A seemingly new phrase halfway through, on glockenspiel, clarinet and harp harmonics, for example, comes in fact from a rustling string accompaniment heard earlier, which in turn may be held to be a development of the opening bars. With the exception of one climax near the end, almost the whole piece is played in undertones. It is a work which, slightly enigmatic at first hearing, comes on acquaintance to make a deep impression by reason of its unusual coloration and terse under-statement.

©Lionel Salter

Sibelius was unsurpassed as a nature-poet in sound, and in *Tapiola* he reached the peak of his achievement. Increasingly, in his seven symphonies, he aimed at severity of style and profound logic, creating an inner connection between the motives and ideas of each work. But he was always quick to respond to nature-impressions, particularly those of his native Finland, with its stern and rugged scenery, its vast lakes and forests, its swift changes from storm to sunshine. And in *Tapiola* he combined vivid musical description with intense power of thought and a masterly sense of design.

Tapio is the forest-god in Finnish mythology, and Tapiola is his realm. The score of Sibelius's tone-poem is prefaced by the following lines:

Wide-spread they stand, the Northland's dusky forests,
Ancient, mysterious, brooding savage dreams;
Within them dwells the Forest's mighty God,
And wood-sprites in the gloom weave magic secrets.

Sir Thomas Beecham and Sibelius in the composer's home

The tone-poem is dedicated to Walter Damrosch, who commissioned it, and who conducted the first performance in New York on 26 December 1926. Apart from the incidental music for Shakespeare's *The Tempest*, written for a production of the play in Copenhagen in the same year, *Tapiola* is the last important work that Sibelius gave to the world. It is an astonishing piece of music. Its power to evoke the elemental grandeur of an immense forest, now, as it were, slumbering and 'brooding savage dreams', now alive with wood-sprites weaving their 'magic secrets', now rocked by a wind with the force of a hurricane: this is impressive enough, and almost terrifying in its impact. But the marvel lies in the fact that the effect is produced, not by any meretricious means, but by the most highly skilled craftsmanship. The work lasts about eighteen minutes, but there is scarcely a bar in it that is not derived from, or has some relevance to, the brief theme played by the strings at the outset. There is a continual sense of cohesion and of musical growth. A large orchestra is employed, and the scoring is both daring and imaginative; especially striking is the use made of divided strings, harmonies (even on the double basses), and pedal points, with major seconds swinging to and fro as a background to theme-transformations on the woodwind. Cecil Gray well said that 'even if Sibelius had written nothing else, this one work would be sufficient to entitle him to a place among the greatest masters of all time'.

Tapiola was the last work in the concert given by Sir Thomas Beecham, with the Royal Philharmonic Orchestra, at the Royal Festival Hall on 8 December 1955, in celebration of the composer's ninetieth birthday. On that occasion the Finnish Ambassador in London conferred on Sir Thomas the Order of the White Rose of Finland, in recognition of his services to Sibelius's music.

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Balance Engineer: Robert Beckett
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26

1909/10 VOL. 5

Music of Old Russia

Nathaniel Shilkret conducting the Symphonic "Pops" Orchestra

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In this collection Nathaniel Shilkret and the Symphonic "Pops" Orchestra present through the use of original scores and new arrangements, a glimpse of Old Russia, reflecting the barbaric origins of the Russian people and the imperial splendor of the Tsar's courts.

Russia in olden times was roughly divided into two sections. The northern part, a wild mountainous country was first inhabited by passive nomadic tribes. The southern area, separated from the north by a huge forest, is the famous Russian Steppe where lived the famed Cossacks and other wild marauding tribes, people given to vigorous and robust living. This vigor and love of life and battle is pictured in Anton Rubinstein's (1829-1894) lively "TREPAK." His "CAVALRY TROT," although not specifically designated as a representation of the Cossacks, the best horsemen of Europe, certainly was influenced by their presence in the imperial cities of Russia and by the numerous folk-tales of their valour.

When Catherine the Great (1729-1796) sat on the imperial Russian throne, the emphasis of Russian thinking turned toward Western Europe. Everything of a Western and particularly of a French tinge was idolized at the Imperial Court. As a result, emissaries were sent to Paris to study Western customs in order to teach these attitudes to the Russians. The musicians who traveled on behalf of their country returned to compose in a French style, but their output was heavily tinted with Russian and oriental sounds.

Early Russian music contained elements that sounded strange and barbaric to Western ears. For example "NIGHTINGALE" by Alabieff (1787-1851), orchestrated by Franz Liszt, is ostensibly nocturnal yet by the use of unusual harmonies and melodic line its quiet and serenity is underlined with a feeling of the primeval.

The early attempts at imitating the French gradually disappeared and Russia's great national composers of the nineteenth century established the characteristic style and tone colors by which Russian music is known today. Modest Moussorgsky (1839-1881), a composer of powerful originality, used realism as a means to mold the folk melodies of Russia into accepted musical patterns. Coming as he did from peasant stock, he had an awareness of nature that is clearly discernible in his descriptive "CHICK'S BALLET" from the piano piece "PICTURES FROM AN EXHIBITION." This charming work evoked the sounds of a chicken yard with hens clucking and chicks scrambling for food in their own clumsy manner.

During the nineteenth century, musical romanticism again brought new currents into Russian music. Nikolai Rimsky-Korsakoff (1844-1908), the master of orchestration and rich tonal colors, often chose oriental subject matters for his operas and tone poems. One of his best known melodies "THE HYMN TO THE SUN" from the opera "LE COQ D'OR" is heard in this collection in Shilkret's own modernized arrangement, which superimposes a modern touch on the original melody.

One of Rimsky-Korsakoff's pupils, Anton Arensky (1861-1906), was able to compose in both the traditional Russian and Western styles. "ROMANCE" definitely shows the Russian influence, whereas "COQUETTE" is a good example of the Cosmopolitan style. The swift and grotesque "THE FAUN," a descriptive piece of music by Vasilii Andrieff (1862-1918), adds further contrasts to the program. And Sergei Prokofieff (1891-1953), a great figure in modern musical history, is represented in this collection with "KIJE'S WEDDING" from his "Lieutenant Kije Suite," a satirical composition based on the reign of the Tsars.

C · 1909/10

MUSIC OF OLD RUSSIA

SYMPHONIC "POPS" ORCHESTRA

VOL. 5

C · 1909

1. TREPAK (Rubinstein) 3:09
2. SUITE FOR TWO PIANOS: ROMANCE (Arensky) 3:02
3. SILHOUETTES: LA COQUETTE (Arensky) ... 2:01
4. NIGHTINGALE (Alabieff) 3:14
5. CAVALRY TROT (Rubinstein) 2:19

C · 1910

1. ~~COSSACK DANCE~~ (Dargomijsky) 2:49
2. HYMN TO THE SUN (Rimsky-Korsakoff) 3:02
3. CHICK'S BALLET (Moussorgsky) 1:54
4. THE FAUN (Andrieff) 2:02
5. KIJE'S WEDDING (Prokofieff) 2:14

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Spell it Gary LeMel, for that is the name of this sensational young singer.

Only rarely does such lightning strike that a completely unknown singer is catapulted into the Big Time on seemingly his first try. Yet 25-year-old Gary, like all "overnight" successes, has been singing professionally for ten years—first in the famed Tucson Boys Choir of Arizona, later in the top supper clubs of his home town, Tucson, and more recently as a group singer with the Merry Macs and as Peggy de Castro's night club partner.

After a hitch in the army, Gary came to Hollywood a few months ago, met the brilliant young arranger-conductor Tommy Oliver, and teamed with him to produce an album. Two business executives who had heard Gary sing in his current engagement at the Holiday House offered to finance the album production, hard-headedly confident that they were "angeling" the birth of a star, and formed a million dollar corporation to back Gary's career.

When the completed album was played for record executives three major companies dickered for the right to release it and sign Gary to a contract. Vee-Jay won, primarily on the basis of that company's confident enthusiasm about Gary's "can't miss" talent, and its own reputation for building stars.

Gary LeMel is single...Gary LeMel is also a talented bass player, worked for six months as Anita O'Day's accompanist at the Living Room in New York...Gary LeMel was born in London under the wartime blitz, moved with his family to Arizona when he was six...For two years, Gary LeMel starred in his own television show on KOLD in Tucson...

side one

ON BROADWAY (MANN/WEIL/LEIBER/STOLLER) SCREEN GEMS COLUMBIA	BMI	2:06
SOON IT'S GONNA RAIN (T. JONES / H. SCHMIDT) CHAPPEL MUSIC CO	ASCAP	3:00
SATIN DOLL (E. K. ELLINGTON) TEMPO MUSIC	BMI	2:12
BIG CITY (MARVIN JENKINS)		2:02
LONELY PEOPLE (MALONE/LEVY/KLIMES) EUREKA, MUSIC	ASCAP	2:50
JOEY, JOEY, JOEY (FRANK LOESSER) FRANK MUSIC CORP.	ASCAP	2:50

side two

I'LL KNOW (FRANK LOESSER) FRANK MUSIC CORP.	ASCAP	3:00
TAKE ME HOME AGAIN (R. McKUEN) "IN" MUSIC	ASCAP	3:26
NOBODY'S BUSINESS (A. CHRISTENSEN) FORSTER MUSIC	ASCAP	3:03
HEATHER ON THE HILL (LERNER/LOEWE) SAM FOX PUB.	ASCAP	3:17
MY ROMANCE (RODGERS/LORENZ) HARMS MUSIC	ASCAP	2:44
I'LL SET MY LOVE TO MUSIC (OLIVIERO/JESSEL/GRUDEFF) E. B. MARKS INC.	BMI	2:21

COVER DESIGN AND PHOTO GEORGE S. WHITEMAN

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Fados In Lisbon

Side 1

1. MARQUES DE LINDA-A-VELHA — João Ferreira-Rosa
(Carlos Conde-Manuel Maria)
2. JANELAS AO VENTO — Celeste Rodrigues
(João Fezas Vital-Zé Negro)
3. VARIACOES EM RE — Fontes Rocha, Carlos Goncalves (Portuguese Guitar)
Pedro Leal Da Silva (Spanish Guitar)
(Fontes Rocha)
4. PERGUNTO AO VENTO QUE PASSA — João Ferreira-Rosa
(Manuel Alegre-Armando Goes)
5. ANDO A PROCURAR RAZOES — Celeste Rodrigues
(Vasco Lima Couto-Joaquim Campos)
6. GUITARRAS DE LISBOA — Fontes Rocha, Carlos Goncalves (Portuguese Guitar)
Pedro Leal Da Silva (Spanish Guitar)
(Manuel Marques)

Side 2

1. CANCÃO VERDE — João Ferreira-Rosa
(Pedro Homem de Melo-Alfredo Marceneiro)
2. FOI POR TI — Celeste Rodrigues
(João Fezas Vital-Acácio Gomes)
3. MOTIVOS EM RE MENOR — Fontes Rocha, Carlos Goncalves (Portuguese Guitar)
Pedro Leal Da Silva (Spanish Guitar)
(Artur Paredes-Arr.: Fontes Rochas)
4. MORAM NUMA RUA ESCURA — Celeste Rodrigues
(A. Rodrigues-Júlio Proença)
5. NOCTURNO — Fontes Rocha, Carlos Goncalves (Portuguese Guitar)
Pedro Leal Da Silva (Spanish Guitar)
(Casimiro Ramos)
6. FADO SONHO — João Ferreira-Rosa
(Francisco Radamanto-José Marques)

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THE FADO

It is extremely difficult, if not impossible, to explain what fado is and where it originated. There are several versions of the story and because of that there are different opinions.

I personally believe that the most likely theory is that which maintains that fado was born in sailing ships in the era of the great discoverers. Depressing nights, the sound of the waves and the memories of their fatherland and the loved ones they left behind. The fado which is an expression of longing and sadness.

The sailors in their songs told stories of love and compassion, singing them to the waves. Later, when the sailing ships returned these sad songs came with them and soon spread to the taverns in Lisbon.

Formerly the word "fado" did not exist, it appeared only in the XIX century. The word comes from the "fadistas", unhappy people who sang about their fate to the sound of a kind of mandolin.

And so the fado was passed down to us, via the sailing ships, the taverns, the markets, fair-grounds, bullrings and palaces. Wherever there are Portuguese there is Fado.

When the Portuguese sing Fado, experiencing it and committing themselves to it — only then is it authentic and true, only then is fado really alive.

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PIERRE AEGERTER

Emile Jaques-Dalcroze

Jean Binet

GALLO

30-356

EMILE JAQUES-DALCROZE (1865–1950)

Six Chansons populaires romandes

1. Plantons la vigne 2'00 – 2. Quand le mai va v'nir 1'55 – 3. La Chère Maison 2'58 – 4. Mon hameau 2'20 – 5. Le cœur de ma mie 1'25 – 6. Chanson à la lune 2'44

Trois Chansons de «Notre Genève»

7. Dans les jardins de Satigny 2'56 – 8. Tout autour de la tour 3'12 – 9. Les Villages genevois 2'28

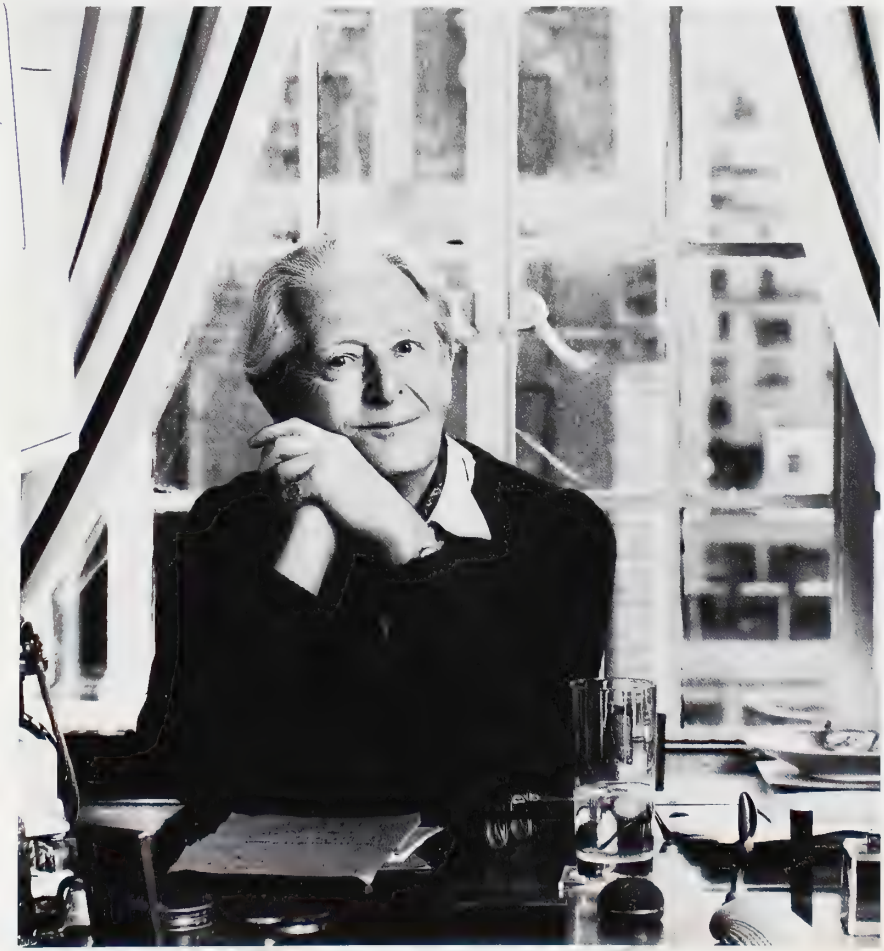
JEAN BINET (1893–1960)

Dix «Chansons du mal au cœur» – Poèmes de Jean Cuttat

1. Chanson pour vivre 1'30 – 2. Chanson du bal 1'10 – 3. Chanson triste 2'45 – 4. Chanson du débiteur 1'03 – 5. Chanson de la belle au bois 1'08 – 6. Chanson de la tête de mort 1'00 – 7. Chanson pour Elsa 1'15 – 8. Chanson de la Rose 1'25 – 9. Chanson plus haut que tout 1'35 – 10. Chanson pour les nuages 1'45

Hugues Cuenod, ténor

Pierre Aegerter, piano



GALLO

30-356

Dance Fee Me

FA FA & CURTY BANTON

Dance Fee Me

FA FA & CURTY BANTON

SIDE 1

1. DANCE FEE ME - CURTIS VINCENT (+)
2. HIM AH ME FATHER - FRANCIS SEALEY (+)
3. APPROACH - CURTIS VINCENT (*)
4. DANCE FEE ME - VERSION (+)
5. APPROACH - VERSION

SIDE 2

1. I MISS YOU BABY - FRANCIS SEALY & GLEN RICKS
2. GAL SAY NO - FRANCIS SEALEY (*)
3. WOMAN LIE - CURTIS VINCENT (*)
4. I MISS YOU BABY - VERSION
5. GAL SAY NO - VERSION

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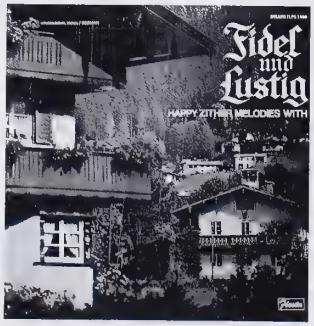

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SIDE I

1. **Bayrischer Defiliermarsch**
2. **Bayrische Plattler**
3. **Klarinettenmuckel**
4. **Münchner Schäfflertanz**
5. **Potpourri I**
   (Bearb. Karl Barthel — Toni Sulzböck)

   Radetzky-Marsch (Joh. Strauß) — Wiener Blut (Joh. Strauß) — Brotzeit-Polka (Sulzböck) — Trink, trink, Brüderlein, trink (Lindemann) — Wo man Bier trinkt (Christ) — Freut euch des Lebens (Volksweise) — Trink ma noch a Tröpfchen (Oh, Susanna) (Hirsch) — Du kannst nicht treu sein (Otten) — Heidewitzka, Herr Kapitän (K. Berbuer) — Schützenliesel (Ben Bern) — In München steht ein Hofbräuhaus (Gabriel) — Ein Prosit der Gemütlichkeit (Volksweise) — Jetzt trink ma noch a Flascherl Wein (Karl Lorenz)

SIDE II

1. **Mussinan-Marsch**
2. **Bayrische Ländler**
3. **Tölzer Schützenmarsch**
4. **Potpourri II**
   (Bearb. Karl Barthel — Toni Sulzböck)

   Einmal am Rhein (Ostermann) — Es war einmal ein treuer Husar (Frantzen) — Heute blau und morgen blau (Wendhof) — Wer soll das bezahlen (Schmitz) — Rheinlandmädel (Ostermann) — Warum ist es am Rhein so schön (v. Bergsattel) — Im grünen Wald (Volksweise) — Glaube nicht ans Rehbocknest (Sulzböck) — Waldeslust (Volksweise) — Im Weißen Rößl am Wolfgangsee (Benatzky) — Wenn am Sonntagabend die Dorfmusik spielt (Fryberg) — Der alte Peter (Volksweise) — Die Liechtensteiner-Polka (Kötscher)

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Works by Antonio de Cabezón, Johannis Cabanilles, Francisco Correa de Arrauxo

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SIDE 1

FRANCISCO CORREA DE ARRAUXO

Tiento in A (5:51)

Tres Glosas sobre el Canto Llano de La Immaculada Concepción (5:00) "(Todo el mundo en general)"

Tiento in D (2:49)

ANTONIO DE CABEZÓN

Variaciones sobre el canto del Caballero (4:00)

Pavana (3:38)

SIDE 2

JOHANNIS CABANILLES

Pascalles in G (4:48)

Toccata de ma esquerra (2:33)

Batalla Imperial (5:26)

Pasacalles in D (6:26)

Mono — M 2948

Stereo — S 2949

Tiento: Spanish 16th century name for organ compositions in strict imitative counterpoint, nearly synonomous with the *ricercar,* and *fantasia.*

Glosa: Spanish 16th century name for diminutions, or ornamentations — of *clausulae,* etc.

Batalla: Spanish equivalent of the Italian *Battaglia* and French *Battaille.*

Spanish music in the 13th, 14th and 15th centuries was strongly affected by outside influences. The strongest was French, for two reasons: first, the French and Franco-Netherlandish forces had outlined the course music was to follow in Europe throughout the late Middle Ages, and second, the court of Spain was twice allied to the court of France by marriage. French and Netherland musicians (notably Ockeghem, Africola and La Rue) were employed by the ruling Spanish monarchy in the 14th and 15th centuries; and Italy offered certain cultural and political influences as well. By the end of the 15th century, Spain could finally claim many outstanding native composers: Juan de Anchieta, leading composer of sacred music under Ferdinand and Isabella and *maestro di capilla* to Prince John; Francisco de Peñalosa, who was *maestro di capilla* to grandson Ferdinand, and who travelled to Rome after Ferdinand's death; and Juan del Encina, composer of secular music, the person responsible for the new Spanish secular drama, and the master most often represented in the collection *Cancionero de Palacio.* Finally, Spain could claim important contributions made by her own theorists: Bartolomé Ramos de Pareja, the most important, whose *Musica Practica* aroused a storm of controversy that was to change the whole trend of musical composition, suggested that the Guidonian hexachord be replaced with a set of syllables based on the octave, claimed that major and minor thirds were consonant and built a twelve-tone scale; Gonzalo Martinez de Bizcargui, with his *Arte de canto llano* of 1511, defended Ramos; and Juan de Espinosa defended the Italians and attacked both Ramos and Martinez in his *Retractiones de los errores* of 1514.

In the 16th century we find important contributions by Fernando de Contreras, Juan Escribano and most important, Cristóbal de Morales, the first great Spanish master of the late Renaissance, who takes his place alongside Willaert, Gombert, Lassus and his own countryman Victoria, as masters of polyphony. Victoria is the next, and perhaps the greatest, composer on the scene, whose influence upon Italian sacred music and its impact on his own style and that of his Spanish contemporaries cannot be underestimated. He was indeed Spain's answer to Palestrina. Finally, Zarlino gave impetus to two important syntheses of Renaissance musical theory and practice in Francisco Salinas' *De musica libri septem* of 1577 and Domenico Pietro Cerone's *El Melopeo y Maestro* of 1613.

Of instrumental music in Spain in the 15th century, although discussed at length (as in the *Ordenanzas de Sevilla* of 1502), there is little that actually survived. However, we do find treatises from the 16th century on the *vihuela,* its construction and music, and on ensemble music, and there is some music available. It is interesting to note that no harpsichord is specifically called for in Spanish music, although we assume that it was used. *Tecla* refers simply to "keyboard," and it is likely that organists, such as Cabezón, did perform their music on harpsichord as well as organ. There are *bandurias, rabels* and *harpas* mentioned in various treatises, although no music for these instruments survives. The remaining instrumental music of Renaissance Spain is for the organ. Today there are only two printed collections and a few manuscripts left. One, the *Libro de Cifra Nueva para tecla, harpa y vihuela* of 1557 is important as an anthology of mid-16th century Italian and Spanish instrumental music, and many famous organists are represented: Antonio (de Cabezón), Pedro Vila, Francisco Perez Palero, and Julius de Modena. It is printed in a tablature unique to Spain: each line in organ notation represents a polyphonic line while each of the six lines of *vihuela* notation represents a course of the instrument.

Cabezón, the greatest of Renaissance organists, was born in Castrojeriz, near Burgos, around 1510 and died in 1566 in Madrid. He was blind, as were Salinas and Fuenllana, and was chamber musician to Charles V and Philip II. He was the composer of what is considered by most as the most important of all organ tablatures, the *Obras de música para tecla, arpa y vihuela,* published in 1578 in Madrid after his death. He composed settings of the psalm-tones, each a perfect gem; more formal, grand *tientos;* a *glosa* on Crecquillon's *Ung gay bergier* written as a free keyboard translation; *diferencias* as varied and fresh as those of Narváez, and further, unified by proceeding from one variation to the next without a break thereby creating continuous music; and several settings of the Spanish *Pange lingua.* He travelled widely with royalty (in Prince Philip's service) to England, Italy, Germany and the Netherlands, but his many innovations are strangely his own, as they show up in works composed before he left Spain for the first time. Tómas de Santa Maria was his colleague and friend in the early days, and they exchanged many ideas about composition and technique of keyboard instruments. His instrumental style is rich and very advanced for his time, and his style in general is noble and concentrated throughout.

Juan (or Johannis) Cabanilles (1644-1712), the most illustrious member of the 17th century organ school, spent his entire adult life as organist to the metropolitan cathedral at Valencia. He seems to have given concerts in France, but never travelled any more than that. His pupils were among the greatest of that time and of the early 18th century. Only one-third of his organ compositions are preserved. Although his music is generally characterized as being within the bounds of Spanish tradition and therefore not adventuresome, there are moments when he is certainly in advance of his time (for instance, some of his *tientos de falses* contain dissonances not used even by European masters of the time), and he is definitely regarded as one who paved the way for the sonata, besides being one of the greatest organists in Europe before Bach.

Francisco Correa de Arrauxo was born in Seville around 1576. His date of death is unknown. Since his works are known in Portugal as well as in Spain, it is likely that he came from an Hispano-Portuguese family — his education was certainly all received in Seville. In 1626 he published his *Facultad orgánica.* After this, he had several quarrels and lawsuits with the church, and in 1633 he left his post. We do not know if he took another position, and after 1636, when he sold some vocal compositions to the cathedral at Jaén, we lose track of him completely. His anthology, mostly of *tientos,* is revolutionary for its time. His harmony is bold, his dissonances are many, and he introduces for the first time the Baroque love, although typically Spanish, for dynamism in organ music.

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MISTRESS FORD	Claire Luce
MASTER FORD	Antony Eustrel
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MISTRESS QUICKLY	Margaret Boyd

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•

THE PLOT OF THE PLAY

Sir John Falstaff, fat, gross and elderly soldier of fortune, pays court—for money, not for love—to Mrs. Page and Mrs. Ford, the respectable wives of two prosperous Windsor citizens. Amused rather than disgusted by the old rascal's impertinence, the two ladies hatch a plot for his discomfiture.

On his first visit to Mrs. Ford (whose husband is jealous), Sir John is smuggled out in a basket of dirty linen, from which he is emptied into the Thames among the washerwomen. His next call is no more successful, for he has to run out in the guise of an old woman, and is sped on his way by Master Ford's cudgel.

The ladies devise yet another adventure for him. This time he must come to Windsor Park at midnight, disguised as the ghost of Herne the Hunter with buck's antlers on his head. But when he does appear at the rendezvous, the local children, dressed as elves and fairies, dance round him, mocking and pinching him and burning him with their tapers. Crestfallen, he confesses his rascally stratagems, and is laughed to scorn by the merry wives, their husbands, friends and neighbours.

The light-hearted confusion of the final scene affords an opportunity for Mrs. Page's pretty daughter Anne to slip quietly away with her own true love under the very noses of her parents and the two suitors whom they have respectively provided for her.

The rich comedy of the play is enhanced by Sir Hugh the Welsh parson, the French doctor Caius, Justice Shallow and his foolish cousin Slender, Dame Quickly, and Falstaff's blackguardly attendants, Bardolph, Pistol and Nym.

SIDE I **I. The Letter Scene** *Act II, scene 1*

Mistress Page has received an outrageous letter from Sir John Falstaff—fat, old, gluttonous, and a noted drunkard—offering his love, and demanding hers! While she is struggling with amusement and indignation, her friend Mistress Ford comes to her for advice: for she, too, has received a letter from the same source. Moreover, the two letters are word for word the same!

The two ladies are determined to be revenged upon the old scoundrel for daring to lay siege to the affections of two respectable wives. They will lead him on with a fine-baited delay until he has pawned his horses. Plotting his downfall, they withdraw as their husbands approach.

Now though Master Page is secure in his wife's fidelity, Master Ford is jealous and suspicious by disposition. Moreover, Falstaff's former retainer, Pistol, has given him a hint of the fat knight's intention to woo Mistress Ford. When he is alone, Ford soliloquizes: he will look further into whatever it is that is brewing. He conceives the idea of calling upon Sir John in the assumed character of "Master Brook," to sound the fat rascal's devices, and to test the fidelity of his own wife.

II. The First Garter Inn Scene *Act II, scene 2*

Sir John Falstaff, who is staying at the Garter Inn, Windsor, receives two visitors in one morning. The first is Mistress Quickly, housekeeper to Caius, the French doctor. She has a message from Mistress Ford, who, it seems, has received Sir John's letter. Master Ford will be away from home between ten and eleven that very morning; will Sir John take advantage of his absence to call on Mistress Ford? Flattered and gratified by the apparent success of his scheme, the portly knight readily agrees. But that is not all. Mistress Page, too, has sent a message—*her* husband is seldom from home; but she hopes that a time will come. The elderly rake cannot conceal his glee: his device begins to work!

Shortly after Mistress Quickly's departure, another visitor is announced—a Master Brook. This is none other than Master Ford under an assumed name, but he conceals his identity so well that Falstaff never suspects him. He brings an astonishing proposal: that Sir John shall woo Ford's wife for Brook, at Brook's expense! The idea, of course, is to blackmail Mistress Ford into receiving the supposed Brook's addresses.

The fat knight cheerfully concurs in the infamous plot. It is as good as done, he tells Brook, as he pockets the bribe; that very morning between ten and eleven he is to call upon Mistress Ford; and as for the poor knave her husband — here he expresses his considered opinion of that gentleman, and urbanely saunters out.

SIDE II **The First Garter Inn Scene *(cont'd)***

Left alone, with burning ears and heart afire with rage and jealousy, Ford expatiates at length upon his wife's frailty, Falstaff's villainy, Page's folly, and his own unenviable state. . . . But at least, he is forewarned; he will frustrate Falstaff's plot, detect his wife, have the laugh on Page, and be amply revenged upon the fat scoundrel. But there is not a moment to be lost!

III. The Second Garter Inn Scene *Act III, scene 5*

Chilled to the stomach by his ducking in the Thames, and smarting under the indignity of having been carried in a basket like a barrow-load of offal, Sir John is sulking and drinking at the Garter Inn when Mistress Quickly is again announced, with another message from Mistress Ford. That lady, it would appear, regrets the unhappy incident of the buck-basket, but hastens to notify her portly would-be wooer that her husband is going hawking that very morning, and desires Sir John to call upon her between eight and nine.

At once dispelling the memory of his former unfortunate experience, Falstaff eagerly accepts the invitation. No sooner has Mistress Quickly departed with the message than Master Brook is announced, and in that character Ford enters, agog to know what really happened on the previous day—for certainly he saw nothing of the fat knight when he unexpectedly returned home to surprise his wife in her supposed infidelity. What is his stupefaction to learn, from Falstaff's own lips, that the appointment *was* kept, that Sir John *did* call upon Mistress Ford—and that he was conveyed out, under Ford's nose, in the buck-basket!

Feelingly and graphically, the portly knight describes to his confidant what it feels like for a very fat man to be doubled up in a basket of dirty clothes until he is almost suffocated, and then to be plunged like a glowing horseshoe into the cold water of the Thames.

But, he continues, he will not be deterred: he is of sterner stuff. That very morning—in fact, the hour is at hand—he is to pay another call upon Mistress Ford. Let Master Brook be of good cheer: Mistress Ford shall be his! And he hurries off to keep his appointment.

Ford can hardly believe his ears. The villainy of fat men—the duplicity of married women! But this time—this time it is impossible that the old rascal can escape!

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RANKO FUJISAWA

4 - **CHIQUE** - Tango
Ricardo L. Brignolo
ORQUESTA

5 - **UNO** - Tango
Enrique Santos Discépolo - Mariano Mores
IKUO ABO

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Ramón Collazos
RANKO FUJISAWA

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Siempre habíamos tratado de explicarnos cómo y en qué forma el tango voló, -con unas alas que son densas, tristes, agoreras, tan en luto y "pesado pesar"-, hasta el perfil en filigrana y el corazón lívido del Japón. Pero es lo cierto que allí está. Es un hecho, el que esa flecha de lágrima disparada desde Buenos Aires alcanzó con su llama hasta el Sol Naciente, y es desde allí de donde nos llega este eco, poderoso y salobre, sin perder la exactitud de la acidez, conservando toda su castigada pureza porteña, el escalofrío de plata, del Plata. Viril, como siempre. Influenciando, en vez de influenciado...

Cómo y cuándo? Yoshio Nakanishi sitúa en el año treinta las primigenias incursiones fonográficass tangueras, cuando al Imperio llegaron los primeros discos de tal género que arribaron procedentes de Francia y Alemania, mezclados con los también iniciales de jazz. Se trataba de ese estilo de tango dulzón que empezaba a envolver a Europa, y que ya le corría casi furiosamente por las venas del Rhin y del Sena. Luego y con las primeras grabaciones eléctricas hechas en Buenos Aires, el Japón importó ese instrumento del pegajoso sonido febriciante llamado bandoneón, llegando por el 34 uno de los primeros a poder del maestro Shimpei Hayakawa quien, con paciencia y sabiduría orientales, se dedicó a desentrañar su técnica, -también su siempre insospechado contenido musical-, para fundar en 1940 su primera "Típica", la que desde el mismo año inicial es, encarna y sintetiza el imperio del tango en el también Imperio que se eterniza en el Sol Naciente.

En seis, siete lustros, la canción ciudadana de Buenos Aires se "tomó" también al Japón, en cuyas pistas y escenarios hoy, en cada una de sus noches, florecen ya treinta y más orquestas típicas, siendo indudablemente la primera de ellas ésta "Tokio" de Shimpei Hayakawa, no sólo capitana en agitar y apasionar a los más vastos sectores populares con el ritmo que una ciudad dió al mundo, sino inicial también en jerarquía y alta calidad. Porque es en muy ambiciosa parte que se debe al maestro Hayakawa esta impecable presencia del tango en el Japón total. Gracias a su empeño y visión, el bravío aire musical de Buenos Aires corre y se ha desparramado en el abanico luminoso y ahito de color de la calle Ginza de Tokio, se despereza en las estrechas y susurrantes del Ponto-cho, el más gentil distrito de geishas, muerde la serenidad que bordea el aire milenario del templo Gokokuji y estalla en apagados rezongos en las tarimas de clubes como el "Copacabana", el "Getsuseki", -en Akasaka- o el "New Latin Quarter", y se va deslizando por las barras de los más concurridos bares: "Le Rat Mort", el "Vogue" o el "Gordon", mientras en el "Miyoshy" bién alterna con los cantos folclóricos japoneses, o con geishas y danzas cortesanas en el "Matsubaya", de Asakusa.

Sitios, calles, parajes y barrios fatigados de edades y en los cuales el tango ha llamado y estallado en esta maestría de la Orquesta Típica TOKIO, que es como decir, Shimpei Hayakawa. Y como decir, también, Ranko Fujisawa en cuya voz hay tántos tangos dormidos como para despertar tantas penas. Y decir Ikuo Abo, -un no sabemos qué de Irusta, un tánto hallar a un Angel Vargas-, y decir, asimismo, Hideko Yuki, gracil, graciosa, "porcelanesca"... Y decir, con éstas voces susurrándolos y ésta Orquesta cantándolos en un nuevo álbum estelar de SONOLUX, tangos como "Mano a Mano", "Secreto", "Caminito", "Rodriguez Peña", "Uno", "Adios Corazón" y los restantes que aquí y así retoman, acunados en suburbio bonaerense, consagrados en Tokio y siempre amados en Colombia.

Nota: Gabriel Cuartas Franco

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DISCOS
Fuentes
salsa y
merengue...
QUE RICO!
Los 8
de
Colombia

salsa y merengue... QUE RICO!

A

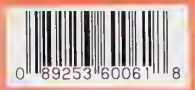
1. DILEMA — Salsa — 4:45
   (William Viafara)* Lic. L.E.P.
   Canta: Eder Alberto
2. JIBARO RAP. — Seis-Chorreado — 4:01
   (P. Castro—L. García-S. Sánchez)
   Canta: Eder Alberto y Luis M.
3. ESTOY PERDIDO — Salsa — 4:09
   (Ramón Chaverra)*
   Canta: Eder Alberto
4. LA MATA DE RON — Merengue — 4:02
   (Oscar Fajardo)*
   Canta: Tacho Rodríguez
5. QUINCEAÑERA — Salsa — 4:21
   (Hansel Camacho)* Lic. L.E.P.
   Canta: Luis Rey

B

1. QUE RICO SERIA — Merengue — 3:32
   (Reynaldo Carreño)*
   Canta: Eder Alberto
2. SU RECUERDO ME PERSIGUE — Salsa — 4:36
   (Giovanny Sierra)* Lic. L.E.P.
   Canta: Luis Rey
3. NOCHES DE FANTASIA — Merengue — 3:58
   (Luis Alva L.)
   Canta: Eder Alberto
4. QUERERTE A TI — Salsa — 5:06
   (William Viafara)* Lic. L.E.P.
   Canta: Eder Alberto
5. QUIERO TODO DE TI — Merengue — 3:57
   (Eustasio "Tacho" Rodríguez)* Lic. L.E.P.
   Canta: "Tacho" Rodríguez

* Editúnico

Producción general: [illegible]
C. Dominguez [illegible]
[illegible]



Los 8 de Colombia

33 años de vida artística de una orquesta, ocupando un lugar destacado entre sus congéneres e insertando éxitos continuamente, es suficiente carta de presentación para esta nueva selección musical que nos presentan Los 8 de Colombia.

En 1957 nacieron en Medellín Los Teen Agers, agrupación que marcó el inicio de Los 8 de Colombia y con la cual se grabaron 18 L.P. imponiendo éxitos como: "El gordo", "Color de arena" y "Chico ja, ja).

El cambio de nombre de Los Teen Agers a Los 8 de Colombia, se debió a una disposición del gobierno colombiano que determinaba no usar más extranjerismos, lo que obligó a su director, Juan José Vélez, y a sus integrantes a rebautizar la agrupación. Este cambio de nombre no afectó la carrera ascedente de la Orquesta pues con su nueva denominación Los 8 de Colombia continuaron imponiendo grandes éxitos musicales.

Ejemplo de ello es que después de cambiar su nombre grabaron 21 larga duración imponiendo temas como: "La colombiana", "Macondo", "La cinta verde", "Josefa Matía", "Manuelito Barrios", "Nube negra", "Tritriqui tritraca", "El aguardiente", "Por cuánto me lo da", "La murga panameña" y "Dame tu querer". Calidad interpretativa y profesionalismo que les permitieron alcanzar gran popularidad a nivel nacional y al mismo tiempo extender su fama a países como México, Venezuela, Perú, Argentina, Costa Rica, Cuba, Guatemala, Panamá, Ecuador y varias de las principales ciudades de Los Estados Unidos.

Alcanzaron tanto éxito que en 1983 la orquesta se residenció en Miami, para cumplir con distintos compromisos en varias ciudades de Norteamérica, que acapararon tres años de su historia musical. Luego regresaron nuevamente a Colombia, para reanudar sus actividades a nivel nacional.

Bajo la dirección de Juan José Vélez y de Luis Eduardo Peñuela, quien ingresa en el año 86 como propietario del 50 por ciento del Good Will y que actualmente se desempeña como Gerente Financiero, Los 8 de Colombia hoy cuentan con una estupenda nómina de músicos e intérpretes para llevar la alegría tôtal a Colombia, con sus espectaculares presentaciones y con sus nuevas producciones discográficas que ahora ostentan el mejor sonido, garantía e indiscutible de DISCOS FUENTES.

Eder Ortega, Tacho Rodríguez y Luis Rey conforman el grupo de vocalistas; en las trompetas están Rafael Cumbé y Ramón Rocha; Nelson Montañez y Hugo Castellanos interpretan magistralmente los saxofones; en la percusión encontramos a los maestros Enrique Cuao, Carlos Acosta y Ariel Rey; en el bajo a Rodrigo Rey y en el piano a Milton Salcedo, todos ellos bajo la acertada dirección de Luis Eduardo Peñuela y Juan José Vélez, para que este nuevo producto sea su boleto preferido con el cual usted puede gozar del mejor merengue y de la salsa con todo su sabor.

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AUSLESE

Brahms

Otto Klemperer

Sinfonie Nr.1
c-moll op.68

Akademische
Fest-Ouvertüre op.80

Orchester der
Staatsoper Berlin

℗ EMI Electrola GmbH

Johannes Brahms Otto Klemperer

Seite 1

Sinfonie Nr. 1 c-moll op. 68
Un poco sostenuto — Allegro
Andante sostenuto
Un poco allegretto e grazioso

Seite 2

Finale: Allegro, piu andante, allegro non troppo, ma con brio

Aufnahme-Datum: Februar 1928
Katalog-Nummern: P. 9812/9813/9818/ 9838/9839/9840
Matrizen-Nummern: 20 511-12/20 528-31/20 590-91

Akademische Fest-Ouvertüre op. 80

Aufnahme-Datum: Juni 1927
Katalog-Nummern: EJ 152/153
Matrizen-Nummern: CDR 4713/4715

ORCHESTER DER STAATSOPER BERLIN
Dirigent
OTTO KLEMPERER

„Beethovens Zehnte", so nannte der große Dirigent Hans von Bülow das erste sinfonische Werk von Johannes Brahms. Das bedeutete Respekt und hohes Lob, aber auch schwere Verpflichtung und Verantwortung. So muß das auch der Komponist empfunden haben. Fast anderthalb Jahrzehnte arbeitete Brahms an der Sinfonie, vom Juni 1862, als er der lebenslangen Herzensfreundin Clara Schumann eine Skizze des ersten Satzes sandte — Entwürfe gehen bis ins Jahr 1855 zurück —, bis zum Jahr 1876, in dem das in Saßnitz und Lichtental vollendete Werk des damals 43jährigen Komponisten am 4. November in Karlsruhe aufgeführt wurde. Dirigent war der weithin angesehene Karlsruher Hofkapellmeister Felix Otto Dessoff; einige Tage später leitete Brahms selber eine Aufführung in Mannheim und kurze Zeit darauf eine weitere in Wien. Die Urteile über das neue Werk waren nicht freundlich; die Musik wurde intellektuell, fremdartig, ja abstoßend genannt.

„Da ist der, der da kommen mußte . . . Wenn er seinen Zauberstab dahin senken wird, wo ihm die Mächte der Massen im Chor und Orchester ihre Kräfte leihen, so stehen uns noch wunderbare Blicke in die Geheimnisse der Geisterwelt bevor . . ."

Die hymnische Begeisterung, mit der Robert Schumann 1853 den zwanzigjährigen Brahms der Öffentlichkeit ankündigte, paßte gar nicht zu dem jungen, bescheidenen Musiker, der damals nur einige Klavierwerke vorzuweisen hatte. Wohl konnte er den prophetischen Worten über seine Begabung mit achtunggebietenden Zeugnissen des Schaffens Genüge leisten — Klavier- und Kammermusikwerke, 1858 das 1. Klavierkonzert, 1858 und 1860 die beiden Serenaden, 1867 bis 1869 das Deutsche Requiem —, aber was den Bereich der Sinfonie betraf, so hörte er wie er einmal schrieb, „immer so einen Riesen hinter sich marschieren". Dieser Riese war Beethoven mit dem Vermächtnis seiner 9 Sinfonien. Ihn galt es keinesfalls zu überwinden, wohl aber sich mit adäquaten Werken an seine Seite zu stellen. Darum sammelte Brahms erst Erfahrungen verschiedener Art — in Detmold den Umgang mit dem Orchester, ferner bei den Umformungen des d-moll-Konzertes —, bis er die Zuversicht gewann, seinen eigenen Ansprüchen und den Verpflichtungen gegenüber dem klassischen Erbe gerecht zu werden. Die Verwandtschaft seines sinfonischen Opus 1 mit der 5. Sinfonie Beethovens und deren „Schicksals"-Inhalt ist offensichtlich, nicht minder jedoch die eigene Sprache, die sich besonders in der, man möchte sagen, ernsten Poesie der beiden Mittelsätze kundtut.

Unsere Aufnahmen stammen aus den Jahren 1927/28. Sie sind also historische Dokumente aus dem Zeitraum von 1927 bis 1931, in dem Otto Klemperer Leiter der Berliner Kroll-Oper war, — der „Vulkan vom Tiergarten", auch scherzhaft „Kl'Empereur" genannt. In nur vier Spielzeiten mit rund 1100 Vorstellungen gab er dem Operntheater im Repertoire, dessen Ausweitung zur Avantgarde hin und vor allem in kühnen szenischen Experimenten entscheidende, zukunftweisende Impulse. Ähnliche Antriebe galten auch Klemperers damaligem Wirken auf dem Konzertpodium. Seine Brahms-Interpretation ist getragen und nicht nur von prägnanter Darstellung alles Expressiven, sondern mehr noch von der Betonung des Handwerklich-Konstruktiv-Architektonischen in der Sinfonik des Hamburg-Wiener Meisters.

H. Koelitzsch

Hans von Bülow, the famous conductor, used to call the first great symphonic work by Johannes Brahms "Beethoven's Tenth". This, of course, meant respect and great praise but non the less serious obligation and responsibility. The composer must have felt the same way. For nearly one decade and a half Brahms had been working on this symphony — from June 1863, when he sent a draft of the first movement to Clara Schumann, his close friend for life (drafts date back as long as to 1855), until 1876, when the work which had been completed by the 43-year-old master at Sassnitz and Lichtental was first performed in Karlsruhe on 4th November. Felix Otto Dessoff, the renowned Karlsruhe Hofkapellmeister, conducted the first performance; a few days later the work was performed in Mannheim with Brahms himself at the rostrum. Shortly afterwards the composer conducted a performance in Vienna. Critiques of the new work were not friendly. This music was called intellectual, strange and even repulsive.

"He is the one who had to come . . . When he shall let down his magic wand the mighty masses in chorus and orchestra will lend him their forces, many a wonderful glimpse into the secrets of the realm of spirits will be impending for us . . ."

The hymnic enthusiasm with which Robert Schumann announced the 20-year-old Brahms to the public in 1853, did not apply at all to the young, unpretentious musician who, at that time, had only presented a few piano works. Although he was able to verify the prophetic words on his giftedness by means of imposing examples of productions — piano works and chamber music, the first Piano Concerto in 1858, the two Serenades in 1858 and 1860, respectively, German Requiem in 1867/69 — he, with respect to the symphony, "would hear a giant's step behind me", as he once noted. That giant was Beethoven with the bequest of his nine symphonies. It was not the question to subdue him but to find a place by his side by adequate works. It was for this reason that Brahms at first gleaned experience of various kinds — at Detmold, he studied the work with an orchestra and also revised the Concerto in d minor — until he could feel sure to meet his own demands as well as the obligations towards the classical heritage. It is quite obvious that opus 1 of his symphonic work is closely related to Beethoven's Fifth and its "fate" purport, but non the less obvious is the individual expression which is particularly reflected in the — as one would like to say — earnest poetry of the two centre movements.

These recordings date back to the years 1927 and 28. Thus, they are historic documents of the period from 1927 to 1931 when Otto Klemperer directed the Berlin Kroll Opera, the 'Vulcano of Tiergarten' sometimes, jokingly, also called "Kl'Empereur". In only four seasons he gave heuristic impulses to opera with regard to repertore, its extension to the benefit of avantgarde works, and, most of all, by means of ingenious scenic experiments. In those years, Klemperer stimulated concert performance in a similar way, too. His Brahms interpretation is characterised not only by a precise performance of all expressive elements but even more by emphasising the mechanical-constructive-architectonic elements in the symphonic work of the Hamburg–Vienna master.

Translation by Anna Frese

1C 053-28 924 M

1C 053-01 456 M

1C 053-01 453 M

1C 147-50 181/82 M

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REPERTOIRE RECORDS

Don Trimmer and his Salon Orchestra

A Touch of Class

Don Trimmer
A Touch of Class

"Nothing so captures,
No instrument of man so sweetly recalls
The soft night wind
As does the gentle sax flooding the heart
With it's haunting fragility."

The musical performance of Don Trimmer is an offering of singular beauty, and that special quality has always played a vital role in his musical career. The endless imagination and guiding hands of this very talented conductor and musician create a freshness of tone and color that caresses the ear with a fluidly understated sound. However, Don Trimmer's skills are not limited to that of performance. He is also an accomplished composer, conductor, and educator.

Born in Trenton, New Jersey, in 1903, Don Trimmer began his musical training at the early age of three, when his guardian, Rose Warren Hicks, started him on piano. He later studied with the well known Josephy. At the age of fourteen he studied violin with Leopold Auer, under whose guidance Mr. Trimmer won many academic scholarships. He also studied flute, clarinet and saxophone.

After his studies, Don Trimmer exploded onto the music scene. He has performed with such legendary figures as Leo Reisman, Eddie Duchin, the Dorsey Brothers, Glenn Miller, Rudy Vallee, and Andre Kostelanetz. His experiences with these giants of the big band era were as colorful as the artists themselves. He recalls one occasion in which Leo Reisman contracted the band to play for a private party given by Conde Nast, New York Publisher. The band had to play for three days and nights without stopping. The ten players had to modulate to change tunes and eat and sleep in shifts in order to deliver the required uninterrupted music.

Don Trimmer was in great demand. As radio shows became the vogue, he served as staff conductor for the CBS and NBC Orchestras and has worked with such greats as Bing Crosby, Kate Smith, Glenn Miller, Eddie Cantor and others. Don Trimmer is well known for his own "Singing Saxophone and Orchestra", and has performed at the finest spots jn the nation. His show at the Hollywood Bowl was especially memorable.

Mr. Trimmer's civic interests are well based in the field of music. He has founded, trained, and conducted orchestras in Santa Monica, California, and he has served as Dean of the Santa Monica Conservatory of Music. Currently Mr. Trimmer performs throughout the San Francisco Bay Area.

In this album Don Trimmer creates a unique romantic quality which is caressing to the ear and persuasive to the heart. Choosing from America's finest, Don Trimmer has assembled five master musicians and has added to them his own impeccable musicianship, which reflects the highest standard of art. The selections within are the well known and much loved favorites and especially lend themselves to Don Trimmer's personal treatment. The resulting sound is a delightful blend of gentle rhythms, beautifully reflective solos, and tasteful nostalgia.

RR 797A:
My Funny Valentine
Where Or When
Arrividerci Roma
Around The World In Eighty Days
Red Roses For A Blue Lady

RR 797B:
As Time Goes By
Lonely Town
Foggy Day In London Town
It Happened In Monterey
September Song

Don Trimmer Orchestra

Don Trimmer, Conductor, Saxophone
Lou Jacklich, Accordion
Dan Levitan, Harp
Frank Higuera, Bass
Bill Flanders, Drums
Harry Alto, Guitar and Vibes
Ed Wetteland, Piano (Side 1)
Larry Blackshire, Vibes (Side 1)

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Serge Cassel

(Hugues Seyfried)

Poésies et Prose Françaises

Serge Cassel

Serge Cassel, the stage name of Hugues Seyfried, was born in Levallois on the outskirts of Paris. He studied under Jean d'Yd, Falconier and Paul Mounet who with his brother, Mounet-Sully, were among the greatest actors of their time.

As a very young man Serge Cassel went on the professional stage, playing both classic and modern parts. For twenty years he played in various theatres in Paris and Brussels, interpreting especially the great French dramatists: Racine, Corneille, Molière, Regnard, Marivaux, and Beaumarchais. He is noted for his impeccable diction and his complete identification with the role he is playing.

It amused him to appear in both plays of a double bill, playing first the role of the teen-age boy, Britannicus, in Racine's tragedy of that name, followed by the part of the old man, Perrin Dandin, in **les Plaideurs,** Racine's only comedy.

Serge Cassel has appeared with many artists of the Comédie-Française including Cécile Sorel, Marie Leconte, Albert-Lambert, Jr., Maurice Escande, and later with Chamarat and Robert Manuel.

Essentially a tragedian, he is also an admirable interpreter of French poetry, with a special talent for the Fables of La Fontaine to which he brings just the right touch of fantasy and imagination

Serge Cassel, pseudonyme théâtral de Hugues Seyfried, est né à Levallois, banlieue de Paris. Il fut l'élève de Jean d'Yd, Falconier et Paul Mounet; ce dernier avec son frère, Mounet-Sully, furent parmi les plus grands artistes de leur temps.

Dans sa jeunesse Serge Cassel aborda les classiques anciens et modernes. Pendant vingt ans il joua dans divers théâtres de Paris et Bruxelles, interprétant surtout les grands auteurs dramatiques français: Racine, Cornelle, Molière, Regnard, Marivaux et Beaumarchais. Il est noté pour son impeccable diction et son identification complète du personnage qu'il incarne.

Il s'amusa, après le rôle du jeune Britannicus, tragédie de Racine, à jouer tour à tour, dans la même soirée, Perrin Dandin, le vieillard des **Plaideurs,** la seul comédie de Racine.

Serge Cassel parut avec les artistes de son temps de la Comédie-Française: Cécile Sorel, Marie Leconte, Albert-Lambert fils, Maurice Escande et, plus tard, avec Chamarat et Robert Manuel.

Essentiellement tragédien, il est aussi un admirable interprète de la poésie française, avec un talent très personnel pour les Fables de La Fontaine; il sait y mettre une couleur toute emprunte de fantaisie et d'imagination.

Side 1
POÉSIES ET PROSE FRANÇAISES
(French Poetry and Prose)

1. **LES BOUFFONS - Légende de la brise** (Legend of the Zephyr) *Miguel Zamacoïs*
2. **ANDROMAQUE - Dernière scène de l'acte V** (Final Scene from Act V) *Jean-Baptiste Racine*
3. **LETTRE A TOUTE ABSENTE** (Letter to the Absent One) *Henri de Régnier*
4. **LE VENT** (The Wind) *Edmond Haraucourt*
5. **ICI-BAS** (Here Below) *Sully Prudhomme*
6. **LES CONFITURES** (The Preserves) *Georges Duhamel*
7. **ETRE POÈTE** (Being a Poet) *Georges Boutelleau*
8. **LES PRUNES** (The Plums) *Alphonse Daudet*
9. **LE COMMENCEMENT ET LA FIN** (The Beginning and the End) *Eugène Manuel*
10. **LE BONHEUR** (Happiness) *Paul Fort*

Side 2
FABLES DE LA FONTAINE

1. **LA MAL MARIÉ** (The Ill-Wed Man)
2. **LE HÉRON** (The Heron)
3. **LE LIÈVRE ET LES GRENOUILLES** (The Hare and the Frogs)
4. **LE LOUP ET LA CIGOGNE** (The Wolf and the Stork)
5. **LA LAITIÈRE ET LE POT AU LAIT** (The Milkmaid and the Jar of Milk)
6. **CONSEIL TENU PAR LES RATS** (Council Held by the Rats)
7. **LA COCHE ET LA MOUCHE** (The Coach and the Fly)
8. **LE SAVETIER ET LE FINANCIER** (The Cobbler and the Financier)
9. **LE RENARD ET LE BUSTE** (The Fox and the Statue)
10. **LES FEMMES ET LE SECRET** (The Women and the Secret)

THE AUTHORS

MIGUEL ZAMACOÏS (1866-1939). Author of gracious comdedies written in skillful verse: **The Jesters** and **The Marvelous Flower.** These two charming and witty plays had a great success from the moment of their appearance on the stage.

JEAN-BAPTISTE RACINE (1639-1699). Tragic poet. His celebrated dramas in verse form are of the purest style with logical and direct action and an admirable portrayal of human passions. Among the best known are: **Andromache, Britannicus, Berenice, Bajazet, Mithridates, Iphigenia, Phaedra, Esther,** and **Athaliah.** One comedy: **The Lawyers.** Boileau, La Fontaine, and Molière were among his friends. He is considered France's greatest dramatist.

HENRI DE RÈGNIER (1864-1936). An ingenious novelist and poet of refined taste, one of the leaders of the symbolist school. Among his published works: **The Good Pleasure, Midnight Marriage, The Encounters of Mr. Bréot,** and the collections of poetry: **Clay Medals, The Winged Sandal, Reflected Hours,** and **Vestigia Flamma** from which is taken the lovely poem, "Letter to the Absent One."

EDMOND HARAUCOURT (1856-1941). Novelist and poet. Collections of lyric poetry: **The Naked Soul** and **Alone.** One drama: **The Passion.** His "Rondel of Farewell" is often mentioned. An inventive mind of tender and sensitive feeling.

SULLY PRUDHOMME (1839-1907). Belongs to the Parnassian school. He wrote: **Verses and Poems** (1865), **The Stables of Augias, Italian Sketches, Lost Loves, The Revolt of the Flowers.** A writer of gentle and philosophical sentiments.

GEORGES DUHAMEL (1884-1966). French novelist. A doctor's son, he became a doctor himself before the first World War. Novels: **The Adventures of Salavin, The Diary of Salavin, St. John's Night,** and **The Lawyer from Le Havre** from which the famous anecdote, "The Preserves," is taken.

GEORGES BOUTELLEAU (1846-1916). Author of: **The Stained Glass Window, Daughter of the People, Méha, The American Girl.** Best known is his novel, **Epithalamium.** The charming verses, "Being a Poet," are taken from **Poems in Miniature.**

ALPHONSE DAUDET (1840-1897). Belongs to the schools of realism and impressionism. Novels: **Little Nobody, Sappho, The Support of the Family, Tartarin, Jack, Kings in Exile.** Famous collections: **Letters from My Mill, Monday Tales.** His most famous drama: **The Woman of Arles.**

EUGENE MANUEL (1823-1901). He employed with success intimate and popular poetry in his **Journeying, During the War,** and **Intimate Pages.** Two plays: **The Absent One** and **The Workmen** which was given at the Comédie-Française.

PAUL FORT (1872-1960). A poet of ingenious, exuberant, and varied inspiration. His works are largely published as subtitles in a series entitled **French Ballads.** He continued the tradition of the symbolist school.

JEAN DE LA FONTAINE (1621-1695). His **Fables** are celebrated in the entire world. He interpreted the most diverse subjects, made animals his characters who speak and act as humans. Although he borrowed from the ancients: Aesop, Phaedrus, and Horace, he made veritable creations with naturalness and good-humored malice. He also wrote tales, elegies, epistles, and madrigals of charming sentiment and pure poetry.

LES AUTEURS

MIGUEL ZAMACOÏS (1866-1939) Auteur de comédies gracieuses, adroitement versifiées: **les Bouffons** et **la Fleur merveilleuse.** Ces deux comédies, spirituelles et charmantes, ont eu un grand succès dès qu'elles parurent sur la scène.

JEAN-BAPTISTE RACINE (1639-1699) Poète tragique. Son théâtre célèbre est d'un style le plus pur où il y a une action simple, claire, avec une peinture admirable des mouvements de passions. Ses pièces les plus connues: **Andromaque, Britannicus, Bérénice, Bajazet, Mithridate, Iphigénie, Phèdre, Esther** et **Athalie.** Une comédie: **les Plaideurs.** Il fut l'ami de Boileau, de La Fontaine et de Molière. On le considère le plus grand auteur dramatique de la France.

HENRI DE RÉGNIER (1864-1936) Romancier ingénieux d'un goût raffiné, un des chefs de l'école symboliste. Parmi ses oeuvres il a publié **le Bon plaisir, le Mariage de minuit, les Rencontres de Monsieur Bréot** et des recueils de poésies: **les Medailles d'argile, la Sandale allée, le Miroir des heures** et **Vestigia Flamma** d'où fut tiré le poème exquis, **Lettre à toute absente.**

EDMOND HARAUCOURT (1856-1941). Romancier et poète; auteur de recueils lyriques: **l'Ame nue, Seul.** Un drame: **la Passion.** Son **Rondel de l'adieu** est souvent cité. Qualités ingénieuses et sensibles.

SULLY PRUDHOMME (1839-1907) Appartenant a l'école parnassienne. Il a publié **Stances et poèmes** (1865), **les Écuries d'Augias, Croquis italiens, Vaines tendresses, la Révolte des fleurs.** Sentiments delicats et philosophes.

GEORGES DUHAMEL (1884-1966). Romancier français. Fils d'un docteur, avant la premiere guerre il fut docteur lui-même. Ses oeuvres: **les Aventures de Salavin, le Journal de Salavin, la Nuit de St.-Jean** et **le Notaire du Havre** d'où fut extraite la fameuse anecdote, **les Confitures.**

GEORGES BOUTELLEAU (1846-1916). Il écrivit: **le Vitrail, la Fille du peuple, Méha, la Demoiselle américaine.** Son roman, **Épithalame,** est le plus fameux. Les beaux vers, **Etre poète,** sont tirés des **Poèmes en miniature.**

ALPHONSE DAUDET (1840-1897) Appartient à l'école réaliste et impressioniste. A citer: **le Petit Chose, Sapho, Soutien de famille, Tartarin, Jack, les Rois en exil.** Recueils et nouvelles très appréciés: **Lettres de mon moulin, les Contes du lundi.** Son drame le plus connu: **l'Arlésienne.**

EUGENE MANUEL (1823-1901). Il a cultivé avec succès la poésie familière et populaire: **En voyage, Pendant la guerre** et **Pages intimes.** Théâtre: **l'Absent** et **les Ouvriers,** donné à la Comédie-Française.

PAUL FORT (1872-1960). Poète d'une inspiration fraîche, abondante et variée. Ses oeuvres sont parues pour la plupart dans une série appelée **Ballads françaises.** Il continua la tradition de l'école symbolique.

JEAN DE LA FONTAINE (1621-1695). Ses **Fables** sont célèbres dans le monde entier. Il interpréta les sujets les plus divers, fit parler ses animaux qui agissaient comme les humains. Quoique il emprunta aux anciens: Esope, Phèdre et Horace, il fut de véritables créations de malice et de bonne humeur naturelle. Il écrivit aussi des contes, des élégies et de charmants madrigaux emprunts de pure poésie.

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BRONCO
Amigo
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BRONCO
Amigo!

A VER JAVIERCITO, USTED QUE ME VIO?

SE ME VA UNA SEMANA DEL SALON!

A VER RAMIRITO, USTED QUE ME VIO?

SE ME VA UN MES ENTERO DEL SALON!

LOS CASTIGADOS

AY! MIS AMIGOS QUE CREEN QUE PASO
LA MAESTRA DE LA ESCUELA EN LA CLASE SE CAYO
HUBIERAN VISTO EL CORAJE QUE LE DIO
ANDABA QUE ECHABA CHISPAS Y A TODOS NOS CASTIGO.

A VER JAVIERCITO, USTED QUE ME VIO?
SOLAMENTE LOS ZAPATOS, ESTABA VOLTEADO Y NI TIEMPO ME DIO
SE ME VA UNA SEMANA DEL SALON
Y A VER SI CUANDO REGRESA PONE USTED MAS ATENCION.

A VER JOSE LUIS, USTED QUE ME VIO?
NADAMAS LOS CHAMORRITOS, ESTABA AGACHADO CUANDO SUCEDIO
SE ME VA DOS SEMANAS DEL SALON
Y A VER SI CUANDO REGRESA PONE USTED MAS ATENCION.

AY! MIS AMIGOS QUE CREEN QUE PASO
LA MAESTRA DE LA ESCUELA EN LA CLASE SE CAYO
HUBIERAN VISTO EL CORAJE QUE LE DIO
ANDABA QUE ECHABA CHISPAS Y A TODOS NOS CASTIGO.

A VER RAMIRITO, USTED QUE ME VIO?
ESE HERMOSO PAR DE PIERNAS, TAN LINDAS MAESTRA QUE DIOS LE DIO
SE ME VA UN MES ENTERO DEL SALON
Y A VER SI CUANDO REGRESA SE LE QUITA LO FISGON.

JOSE GUADALUPE, USTED QUE ME VIO?
SE LA VOY A PONER FACIL. MEJOR EL CASTIGO ME LO PONGO YO
AQUI NOS VEREMOS EL AÑO QUE ENTRA
SERA MI CASTIGO QUERIDA MAESTRA
NO ME PREGUNTE LO QUE YO LE VI
ESTABA DE FRENTE Y NO ME LO PERDI.

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Ingeniero de Grabación: **GUSTAVO A. MIRANDA**
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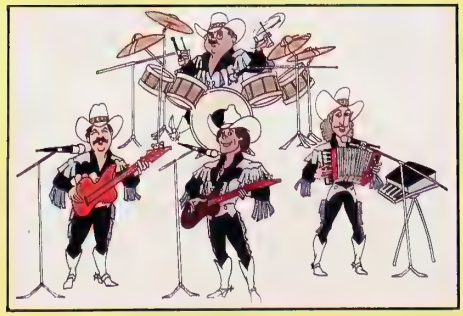

...A VER JOSE LUIS, USTED QUE ME VIO?

SE ME VA DOS SEMANA DEL SALON!

JOSE GUADALUPE, USTED QUE ME VIO?

LADO A

SI TE VUELVES A ENAMORAR
Balada (Ramón González) Pend. 3:01

SE VA, SE VA
Cumbia (José Guadalupe Esparza) América/Roda 3:11

UNA NOCHE MAS
Balada (Juan Carlos Abara) América 2:59

LOS CASTIGADOS
Merequetengue (Felipe de Jesús Martínez) Grever 2:31

MAL AMOR
Chicana (Enrique Londaits/Alejandra A.) Luen Music Co. 3:01

CORAZON DURO
Balada (José Guadalupe Esparza) América/Roda 3:32

LADO B

MIRENLA, MIRENLA
Cumbia (José Guadalupe Esparza) América/Roda 2:19

LAGRIMAS, SAL Y LIMON
Balada (Enrique Londaits/Alejandra A.) Luen Music Co. 3:10

AMIGO BRONCO
Cumbia (Gil Rivera) Intersong 3:16

SED
Cumbia (Gil Rivera) Intersong 2:20

OTRA VEZ EL AMOR
Cumbia (Luna Fría) Edim 2:33

ATRAPADO
Chicana (Martín Urieta) Urima 3:27

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BRONCO Amigo

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LADO A

SI TE VUELVES A ENAMORAR

CORAZON, NO SEAS ASI
FIJATE DE QUIEN TE ENAMORAS
DATE CUENTA QUE UNA VEZ MAS
UN AMOR HAS PERDIDO Y LE LLORAS

ES QUE NO TE SABES MEDIR
TODO DE TI LO ENTREGAS
Y EL AMOR QUE ALIVIO TUS HERIDAS
AL FINAL TE DEJO UNA MAS.

SI TE VUELVES A ENAMORAR
ES MEJOR QUE SEA LA ULTIMA VEZ
PARA EVITAR LA EQUIVOCACION, CORAZON
YA SABES QUE HACER.

CORAZON ENTIENDELO BIEN
QUE EL AMOR NO ES COMO PENSABAS
HAY QUIEN SABE HERIR POR HERIR
QUE NO DA NADA POR NADA

TENTACIONES ENCONTRARAS
AQUI Y ALLA, DONDEQUIERA EXISTEN
ECHA MANO DE TU EXPERIENCIA
TEN CUIDADO DE NO CAER.

SI TE VUELVES A ENAMORAR etc. etc. etc.

SE VA, SE VA

PORQUE TANTAS MENTIRAS DE AMOR
PORQUE TANTAS PALABRAS QUE NO
QUE NO SUENAN SINCERAS EN TI
Y QUE YO POR QUERERTE CREI
POR AMARTE TANTO, POR AMARTE TANTO, SUFRI

TAL VEZ YO FUI EL CULPABLE DE QUE
DE QUE BURLARAS MI CORAZON
POR ENTREGAR A CIEGAS MI AMOR
POR ENTREGARME SIN CONDICION
ME HAS DEJADO TANTO,
ME HAS DEJADO TANTO... DOLOR

PERO SE HA IDO YA
SE MARCHO SIN VERME MI HERIDA DE MUERTE
NO ME TUVO PIEDAD
PERO SE HA IDO YA
YO NO SUPE AMARLE, YO NO PUDE DARLE LA FELICIDAD
PERO SE HA IDO YA, QUISE DETENERLE
LLORANDOLE FUERTE, PERO SE HA IDO YA.

UNA NOCHE MAS

DEJAME SOÑAR CON TU CARIÑO
SI VAS A MARCHAR SOLO TE PIDO
UNA NOCHE MAS DE AMOR PROHIBIDO
VEN A COMPARTIR MI LECHO FRIO

DEJA QUE MIS LABIOS TE ACARICIEN
COMO AQUELLA VEZ, TU VEZ PRIMERA
QUIERO CONSERVAR EN MI EL RECUERDO
DE TU AMOR DE NIÑA EN PRIMAVERA.

UNA NOCHE MAS PARA COMPRENDER
Y PARA LLORAR TU OLVIDO
UNA NOCHE MAS Y LUEGO TE IRAS
A BUSCAR OTRO CAMINO

SE QUE TE PERDI, Y ESTOY CONCIENTE
QUE NO SUPE COMO RETENERTE
UNA NOCHE MAS DAME TU ABRIGO
Y AL AMANECER DAME TU OLVIDO.

UNA NOCHE MAS...

LOS CASTIGADOS

AY! MIS AMIGOS QUE CREEN QUE PASO
LA MAESTRA DE LA ESCUELA EN LA CLASE SE CAYO
HUBIERAN VISTO EL CORAJE QUE LE DIO
ANDABA QUE ECHABA CHISPAS Y A TODOS NOS CASTIGO

A VER JAVIERCITO, USTED QUE ME VIO?
SOLAMENTE LOS ZAPATOS,
ESTABA VOLTEADO Y NI TIEMPO ME DIO
SE ME VA UNA SEMANA DEL SALON
Y A VER SI CUANDO REGRESA PONE USTED MAS ATENCION.

A VER JOSE LUIS, USTED QUE ME VIO?
NADAMAS LOS CHAMORRITOS.
ESTABA AGACHADO CUANDO SUCEDIO
SE ME VA DOS SEMANAS DEL SALON
Y A VER SI CUANDO REGRESA PONE USTED MAS ATENCION.

AY! MIS AMIGOS QUE CREEN QUE PASO
LA MAESTRA DE LA ESCUELA EN LA CLASE SE CAYO
HUBIERAN VISTO EL CORAJE QUE LE DIO
ANDABA QUE ECHABA CHISPAS Y A TODOS NOS CASTIGO.

A VER RAMIRITO, USTED QUE ME VIO?
ESE HERMOSO PAR DE PIERNAS,
TAN LINDAS MAESTRA QUE DIOS LE DIO
SE ME VA UN MES ENTERO DEL SALON
Y A VER SI CUANDO REGRESA SE LE QUITA LO FISGON.

JOSE GUADALUPE, USTED QUE ME VIO?
SE LA VOY A PONER FACIL,
MEJOR EL CASTIGO ME LO PONGO YO
AQUI NOS VEREMOS EL AÑO QUE ENTRA
SERA MI CASTIGO QUERIDA MAESTRA
NO ME PREGUNTE LO QUE YO LE VI
ESTABA DE FRENTE Y NO ME LO PERDI.

MAL AMOR

QUISE CREER QUE NO PODRIAS SER DE OTRO
EN REALIDAD LA CULPA HA SIDO SOLO MIA
CUANDO TE VI EN AQUEL BAILE A MEDIA NOCHE
ME ENAMORE DE AQUELLAS COSAS QUE DECIAS

TRAIGA OTRO VASO DE CERVEZA CANTINERO
SE QUE HOY BEBI DE MAS Y QUE NO DEBERIA
AQUI ME ENCUENTRO RECORDANDO VIEJOS TIEMPOS
VOY A BRINDAR Y A FESTEJAR POR TU PARTIDA

MAL AMOR, COMO QUIEN DICE FUISTE UN MAL AMOR
MAL AMOR, AY! QUE DOLOR ME DA TU HERIDA
MAL AMOR, AYER TE FUISTE SIN DECIRME ADIOS
MAL AMOR, VOY A ARRANCARTE,
PERO A LLORARTE POR EL RESTO DE MI VIDA

QUIERO PEDIR QUE TOQUEN FUERTE ESAS CANCIONES
Y QUE ME DEN EL TONO DE LA MELODIA
PARA CANTAR ACOMPAÑADO DE MIS CUATES
Y NO LLORAR PENSANDO CUANTO LA QUERIA

MAL AMOR... etc. etc. etc.

CORAZON DURO

QUE FACIL SE TE HACE A TI
QUE ME OLVIDE DE TI, ME LO PIDES
COMO LOGRARLO, COMO LOGRARLO
SI EN CADA PEDACITO DE MI TU VIVES
MI CORAZON NO SABE OLVIDAR, ME LO PROHIBE.

CORAZON, CORAZON, CORAZON DURO
COMO PIEDRA QUE NO SIENTE NADA
COMO ESPINA QUE QUEDA CLAVADA.

CORAZON, CORAZON, CORAZON DURO
EL QUERERTE ES MI VIDA Y MI PENA
SOBREVIVO AUNQUE TU NO ME QUIERAS
CORAZON, CORAZON.

NO ENTIENDO EN TI LA RAZON
QUE TENGAS PARA QUE ME LASTIMES
COMO ES POSIBLE, COMO ES POSIBLE
QUE GUARDES TANTA MALDAD EN TI
QUE TE DECIDE
A DARLE UN GOLPE BAJO A MI AMOR, Y AUN SONRIES.

CORAZON, CORAZON... etc. etc. etc.

LADO B

MIRENLA, MIRENLA

QUE ME PERDONE LA GENTE
SI NOTAN QUE EN ESTA NOCHE
NO CANTO COMO OTRAS NOCHES
EL MOTIVO LES DIRE.

ES QUE SE ENCUENTRA PRESENTE
LA CAUSA DE MIS PENARES
LA MUJER QUE DE MI MENTE
NO PUEDO ARRANCARME, NO.

MIRENLA, MIRENLA, MIRENLA
NO ME DIGAN QUE NO ES BONITA
AL VER SU CARA DE VIRGEN
MI CORAZON ME PALPITA-A-A-A

MIRENLA, MIRENLA, MIRENLA
COMO QUIEREN QUE YO LA OLVIDE
SI DENTRO DE MI ALMA VIVE
QUERERLA QUIEN ME LO EVITA.

YO SE QUE USTEDES ENTIENDEN
PORQUE TAMBIEN HAN SUFRIDO,
PORQUE TAMBIEN HAN QUERIDO,
IGUAL COMO QUIERO YO.

ES POR ESO QUE LES PIDO
ME DEJEN CANTARLE A ELLA
ME DEJEN CANTARLE A ELLA
SOLAMENTE ESTA CANCION.

LAGRIMAS, SAL Y LIMON

HOY EL CIELO AMANECIO OBSCURO COMO MIS PENAS
BAJO LA LLUVIA EN LA CALLE, CAMINA TRISTE UN PERRO
COMO TRISTE VAGABUNDO, LO SIGO Y ME VOY CON EL
Y MUY ADENTRO DEL PECHO, ME LASTIMA TU RECUERDO.

DE QUE ME SIRVIO ESTE AMOR, QUE SOLO ME TRAJO LLANTO
DE QUE ME SIRVIO ENTREGAR LO MEJOR QUE YO TENIA
DE QUE ME SIRVIO CREER QUE ERAS TU MI BIEN AMADA
SI HAS DEJADO TIRADA MI ALMA QUE TE QUERIA

Y AQUI ESTOY TOMANDO EN LA CANTINA
EN MI CERVEZA HAY LAGRIMAS, SAL Y LIMON
Y HAY UN TONTO QUE ABRAZADO A UNA GUITARRA
ESTA CANTANDO ESA CANCION QUE TE GUSTABA
HACIENDO MAS PROFUNDO MI DOLOR

Y AQUI ESTOY TOMANDO EN LA CANTINA
EN MI CERVEZA HAY LAGRIMAS, SAL Y LIMON
Y HAY UN TONTO QUE ABRAZADO A UNA BOTELLA
LE PIDE A DIOS PARA QUE VUELVA ELLA
Y RESULTA QUE ESE TONTO SOY YO.

SE ME HIELA EL CORAZON CON ESTA GOTAS TAN FRIAS
Y AUNQUE PAREZCA QUE NO, ESTOY SOLO ENTRE LA GENTE
SOLO LE PIDO AL SEÑOR ME AYUDE A OLVIDAR
AUNQUE HOY ME VEAN LLORAR COMO LLORA UN PENITENTE.

Y AQUI ESTOY... etc. etc. etc..etc.

AMIGO BRONCO

SE MURIO MI AMIGO BRONCO
SE FUE A VER QUE HAY MAS ALLA
SIEMPRE FUE EL CABALLO MAS ATREVIDO
BRONCO A MAS

SE ROMPIERON SUS TOBILLOS
YO LO TUVE QUE ACABAR
MIENTRAS LE DECIA DESPACIO
NOS VAMOS A ENCONTRAR
PA' VOLVER A HACER CAMINO
PA' CORRER HASTA VOLAR
SE ME FUE MI BRONCO A HACERME
UN SITIO EN EL MAS ALLA

SE FUE CABALLO LOCO QUE JAMAS DIOS PASO AL TREN
Y ES QUE TENIA QUE PERDER ALGUNA VEZ
TUVO PATAS DE ORO Y DE PAPEL
SE FUE EL MAS AMIGO, EL BRONCUDO YA SE FUE
PERO RENACE UN POTRILLO QUE SE VE
NEGRO FUERTE Y BRONCO COMO EL.

SED

YO TENGO SED
Y ME LA TENGO QUE SACIAR CONTIGO
TU ERES EL AGUA QUE ME GUSTA
TU ERES EL VINO QUE YO PIDO.

DESVISTEME
MIRA QUE SECA ESTA MI PIEL SIN TI
QUE SECO ESTA MI CORAZON
NINGUN LICOR ME SABE A TI.

DESVISTEME
Y EN LA HUMEDAD QUE GUARDAS POR AHI
MOJAME Y DAME DE BEBER
QUE ESTOY POR ESTA SED
A PUNTO DE MORIR.

YO TENGO SED
LA SED MAS GRANDE QUE JAMAS HABIA SENTIDO
Y NO HAY PODER QUE ME LA CALME
NINGUN LICOR LO HA CONSEGUIDO.

DESVISTEME
MIRA QUE SECA ESTA MI PIEL SIN TI
QUE SECO ESTA MI CORAZON
NINGUN LICOR ME SABE A TI.

DESVISTEME
Y EN LA HUMEDAD QUE GUARDAS POR AHI
MOJAME Y DAME DE BEBER
QUE ESTOY POR ESTA SED
A PUNTO DE MORIR.

OTRA VEZ EL AMOR

AQUI ESTAS OTRA VEZ
COMO NIÑO CON JUGUETE NUEVO
VIENDO AL MUNDO NUEVAMENTE BELLO
Y RECUPERADO DEL AMOR PASADO.

ALLA VAS CORAZON
SE TE OLVIDAN LOS DOLORES VIEJOS
NO ESCARMIENTAS Y LEVANTAS VUELO
PORQUE NUEVAMENTE TE HAS ENAMORADO

OTRA VEZ EL AMOR, OTRA VEZ EL AMOR
HA CLAVADO SU FLECHA CON DULCE DOLOR
OTRA VEZ EL AMOR, OTRA VEZ EL AMOR
HA TOMADO EN SUS MANOS A MI CORAZON

OTRA VEZ EL AMOR, OTRA VEZ EL AMOR.

ATRAPADO

SE ME METIO TU AMOR TAN DE REPENTE
ME TIENES ATRAPADO SIN SALIDA
PORQUE TE ESTOY AMANDO SIMPLEMENTE
COMO JAMAS TE AMARON
COMO JAMAS TE AMARON EN LA VIDA.

QUE TIENE TU MIRAR, TU FORMA DE BESAR
QUE ME HA EMBRUJADO
PORQUE EN NINGUN LUGAR HE SIDO TAN FELIZ
COMO A TU LADO.

SIN CONOCERTE MUCHO TODAVIA
TE CONVERTISTE EN DUEÑA
TE CONVERTISTE EN DUEÑA
DE MI VIDA.

A MI YA NO ME IMPORTAN TUS ERRORES
TAMPOCO SI ME QUIERES O ME ENGAÑAS
PORQUE TE LLEVO AMOR DE MIS AMORES
COMO PUÑAL CLAVADO,
COMO PUÑAL CLAVADO EN MIS ENTRAÑAS.

Music of North Carolina
Recorded Live at the 1978
Brandywine Music Festival

Heritage Records
Rt. 3, Box 278
Galax, Va. 24333

HERITAGE XXIV
STEREO

Music of North Carolina

Each year the Brandywine Mountain Music Convention has a theme. The 1978 Convention featured the music of North Carolina. No state in the country has had more staying power in the area of traditional music than North Carolina. In the early days of recorded country music, North Carolina gave us such extraordinary performers as Charlie Poole and the North Carolina Ramblers, the North Carolina Tar Heels and Da Costa Woltz's Southern Broadcasters. In the 30's and 40's, J.E. Mainer's Mountaineers, from Concord, North Carolina, Pioneered the sound of Blue Grass. At the same time, the traditional music festival, so wide-spread today, evolved in North Carolina, encouraged by the beloved balladeer Bascom Lamar Lunsford. The Union Grove Fiddlers Convention, the Country's largest, took root here as well. When traditional music experienced a rebirth in the 1960's, North Carolina musicians led the way. Some of the finest and most popular records to reach and affect the lives of city musicians at that time were by Doc Watson, Clarence (Tom) Ashley, Clint Price and Fred Howard. The Fuzzy Mountain String Band and, later, the Red Clay Ramblers, set a new standard for old time band music and popularized many wonderful tunes that had been collected by the band members in the field.

One of the central reasons for featuring the state of North Carolina was because it gave the Brandywine Friends of Old Time Music an opportunity to honor one of their idols, Tommy Jarrell. Raised in Round Peak, North Carolina at the foot of Fishers Peak, the largest of a long chain of mountains separating North Carolina from the neighboring state of Virginia, Tommy Jarrell carries on a family tradition of outstanding musicianship. His father, Ben Jarrell, was the source of many of Tommy's tunes. He played with Da Costa Woltzs Southern Broadcasters. Tommy is widely recognized as a bona fide genius of traditional music. Both in his dynamic fiddle playing and banjo playing and in his intense vocals, Tommy has set a standard that many have copied. The music presented here is vintage Tommy Jarrell and features Tommy on both fiddle and banjo. It was a distinct honor to have Tommy with us and we will always remember the moving segment during which some of Tommy's admirers appeared on stage and, each in their turn, played one of Tommy's tunes while a beaming Tommy urged them on.

The Convention was blessed with an abundance of fiddling riches. Benton Flippin, backed up by Paul Sutphin on guitar Blanton Owen on banjo, Larry Flippen, guitar, and Verlon Clifton, mandolin, showed us what a good North Carolina dance band sounds like. The first Brandywine Mountain Music Convention featured the Galax sound and Benton's band made it plain that the same sound is equally prevalent on the North Carolina side of the Mountains in Surry County.

Perhaps the most famous of all North Carolina traditional musicians was Charlie Poole. Born in 1892 in Alamance county, North Carolina, Poole lived a short, spectacular life which ended in 1931. With Posey Rorer and Norman Woodleff, he formed the North Carolina Ramblers and in the 1920's they became enormously popular, touring the South and Midwest to wide acclaim. The band later added Roy Harvey on guitar and in its final years, substituted Lonnie Austin on fiddle for Posey Rorer. The light band sound was due in the main to Poole's unusual three-finger banjo style and to the high level of skill of all the band members. Stories about Poole's escapedes abound. It is said that his banjo style developed because, as a child, a baseball smashed the fingers of his right hand. Kinney Rorrer likes to regale audiences with the story of how charlie Poole developed his singing style. Kinney claims that the origin lies in a bar room brawl, during which a policeman's bullet creased Charlie's teeth and lips, causing him to adopt a closed mouth speaking and singing style. At the Convention, the Charlie Poole style was well represented by the New North Carolina Ramblers. C. Kinney Rorrer and his brother Doug Rorrer can claim direct ties to the original Ramblers. Despite the difference of spelling, they are relatives of Posey Rorer, whose sister Charlie Poole married in 1920. The additional members of the band are: Wayne Seymore, who plays guitar (and banjo on "Who's Black Baby Are You") and Richard Bager on fiddle. Kinney Rorrer has a wealth of knowledge about Charlie Poole and the North Carolina Ramblers and has a storehouse of marvelous tales about the band.

Cass Wallen is representative of another North Carolina tradition, the solo ballad singer. The strength of his voice and the breadth of his repertoire make him a particulary good representative of the genre.

The Cork Lickers are a young North Carolina string band. Their sense of fun and rhythm, and their high spirited music was a welcome addition to the convention. It is clear that North Carolina's contribution to old time music will continue with bands such as the Cork Lickers actively performing

Another young North Carolina musicians who is well represented on this album is Dave Holt from Asheville, North Carolina. Dave is one of those people who can people who can pick up any instrument and play it. He is the featured banjo player with the Luke Smathers String Band and has performed solo around the world. He is the coordinator of the Appalachian Music Program at Warren Wilson College in Swannanoa, North Carolina

By Sheldon Sander

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SIDE 1

TOMMY JARRELL
1. OLD BUNCH OF KEYS
2. CHILLY WINDS
3. BACK STEP CINDY
4. RILEY AND SPENCER
5. CRIPPLE CREEK
6. SOURWOOD MOUNTAIN

SMOKEY VALLEY BOYS
7. CRICKETT ON THE HEARTH
8. KATY HILL
9. FORTUNE

CASS WALLEN
10. TIMES HAS MADE A CHANGE IN ME

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Notes by SHELDON N. SANDLER
Produced by the BRANDYWINE FRIENDS of Old Time Music
Editing by BOBBY PATTERSON

SIDE 2

NEW NORTH CAROLINA RAMBLERS
1. IF I LOSE
2. WHOSE BLACK BABY ARE YOU
3. GOODBYE BOOZE
4. MOVING DAY

DAVE HOLT
5. COTTEN EYED JOE
6. DINAH

CORKLICKERS
7. HALLELUJAH SIDE
8. POLLY WOLLY DOODLE

Traditional Texas Music — Live at the 1985 Brandywine Mountain Music Convention

TEXAS MUSIC

TEXAS MUSIC

Produced by The Brandywine Friends
of Old Time Music

Selections and Album Coordination
by Carl Goldstein

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Cambridge, Mass.

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William G. Teodecki

Liner notes by George Mercer

Edited by Bobby Patterson

Back cover layout by Riva Brown

Art direction by Moishe Mark
and Alice Sebrell

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Liner Notes Enclosed

HERITAGE RECORDS
066

SIDE A

TEXAS PLAYBOYS

1—Playboy Theme and San Antonio Rose
2—La Golondrina
3—Dusty Skies
4—Medley (Take Me Back to Tulsa, Stay All Night, Ida Red, Big Balls in Cowtown)

JUNIOR DAUGHERTY

5—Sally Goodin
6—Rose of Avonmor
7—Texas Schottische
8—"D" Medley

SIDE B

MARIACHI AMERICA

1—Mexicano
2—Conateches
3—La Basurita
4—El Carretero

MAC BENFORD'S OLD TIME BAND

5—Texas

MIKE SEEGER

6—Sally Goodin

SUZANNE EDMUNDSON

7—If He'll Just Help Me Get Over You

MAC BENFORD'S OLD TIME BAND

8—Texas Quickstep

In American mythology no place, no single geographic location, looms as large as Texas. This preeminence is the result, in part, of the physical size of the state. It owes something to history as well. And to a combination of the brag talk of natives and the romantic notions of non Texans. Cattle, oil, and lots of money also contribute to the image of a Texas that is larger than life The "bigness" of Texas also applies to its music traditions—From Eck Robertson and Vernon Dalhart to modern C&W, Texas and its musicians have been influential, almost dominant. Even Mississippi-born Jimmie Rodgers considered himself more Texan than not

In July 1985 in a shaded valley near Fair Hill, Maryland, the Brandywine Friends of Old Time Music presented part of the Texas music story to several thousand old time and country music fans. Although they could only present several slices of Texas music, the representatives of musical Texas they selected were vital, exciting and musically superior examples of what Texas has meant to American music.

It may be difficult to picture a Mariachi Orchestra at a Mountain Music Convention. But for those present it was not only natural, it was exhilarating. Mariachi America, an eight-piece orchestra from Mexico, is one of the foremost organizations of its kind and has toured successfully throughout Mexico and the American Southwest The Mariachi tradition originated in the area of Guadalajara, Jalisco, from the musical groups hired to entertain at weddings and other celebrations (The word "Mariachi" is from the French for wedding.) The music has now developed a highly popular vocal and orchestral style that has been influential in both Mexican and non-Mexican American traditions. Those who attended Brandywine '85 will testify that it has considerable visual impact as well

The members of Mariachi America are Enrique Castaneda (guitar), Efrain Hernandez (vihuela), Hilario Rodriguez (guitarron), Mariano Ramirez (violin), Saul Enriquez (violin), Porfirio Palomo (violin), Jesus Ramirez (trumpet), and Rafael Mendoza (trumpet). The orchestra also features the vocals of Malena Cano. Known professionally as "La Perla", she sang her way to first place in a radio talent contest at age 10 and has since sung her way to the top of the Mariachi world. She has performed on radio and television, in concerts and festivals from Mexico City to Washington, D.C., and has been a successful recording artist

Shaped by generations of fiddlers playing for dances and contests. Texas-style fiddling is both distinctive and exciting Texas fiddle style has also borrowed swing and is identified by its finely shaped, intricate tunes and by the fiddler's attention to melodic detail. Junior Daugherty is a champion fiddler who has won competitions throughout the southwest. An expert in a variety of fiddle styles, Daugherty [backed by Bo Lipari] demonstrates with both consummate skill and taste why Texas-style is so widely respected and copied.

The Texas Playboys were formed by the late Bob Wills in 1933. From that time until Wills' death in 1975, the band was synonymous with Western Swing. Indeed, the band was so popular that it wasn't long before Wills' widow, Betty, asked Leon McAuliffe to reorganize the group. As the Brandywine audience was quick to realize the band still swungs, bringing Texas swing to new audiences as well as old fans with a vitality that keeps it as fresh as it was in 1933. The Texas Playboys are Leon McAuliffe (steel guitar, vocal), Leon Rausch (lead vocal), Al Stricklin (piano), Smokey Dacus (drums), Eldon Shamblin (guitar), Joe Ferguson (bass), and Gene Gasaway and Bob Boatright (fiddles)

Every year when the Brandywine Friends of Old Time Music selects a theme for its Mountain Music Convention it invites musicians who are carrying the traditions beyond their time and place of origin At Brandywine '85 a number of musicians paid homage to the music of Texas, demonstrating just how deep an imprint the Lone Star State has made on American country music. The range is as broad as could be—from Mike Seeger's jew's harp rendition of Eck Robertson's 1922 version of "Sally Goodin" through Mac Benford's old time dance tunes to Suzanne Edmundson's beautiful rendering of Lefty Frizzell's "If He Just Helps Me Get Over You".

Mac Benford's Old Time Band consists of Mac on banjo, Bo Lipari (guitar), Woody Woodring (fiddle), Jim Miller (fiddle) and Jenny Cleland Vidich (bass). Suzanne Edmundson was backed up by: Tony Marcus (fiddle), Paul Herling (fiddle), Doug Dorschug (bass) and Ed Snodderly (dobro)

Texas musicians from Mariachi to Swing. All at Brandywine '85. And they were only a part of the weekend. To present a truly complete picture of Texas music the festival would have had to have lasted all summer (And this would have been a twenty record set). The picture, limited as it is, is still a beautiful one. To get a better picture of Texas music, you'll have to visit Texas

George Mercer

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ACERCATE MAS
ANSIEDAD
ME LO DIJO ADELA
NICOLASA
AMAPOLA
MARIA BONITA
LLEGO EL AMOR
EL AMOR ES ALGO MARAVILLOSO
ARRIVEDERCI ROMA
FASCINACION
ADIOS

CARA B

VAMOS A CONTAR MENTIRAS
LA TARARA
EL PATIO DE MI CASA
ASTURIAS PATRIA QUERIDA
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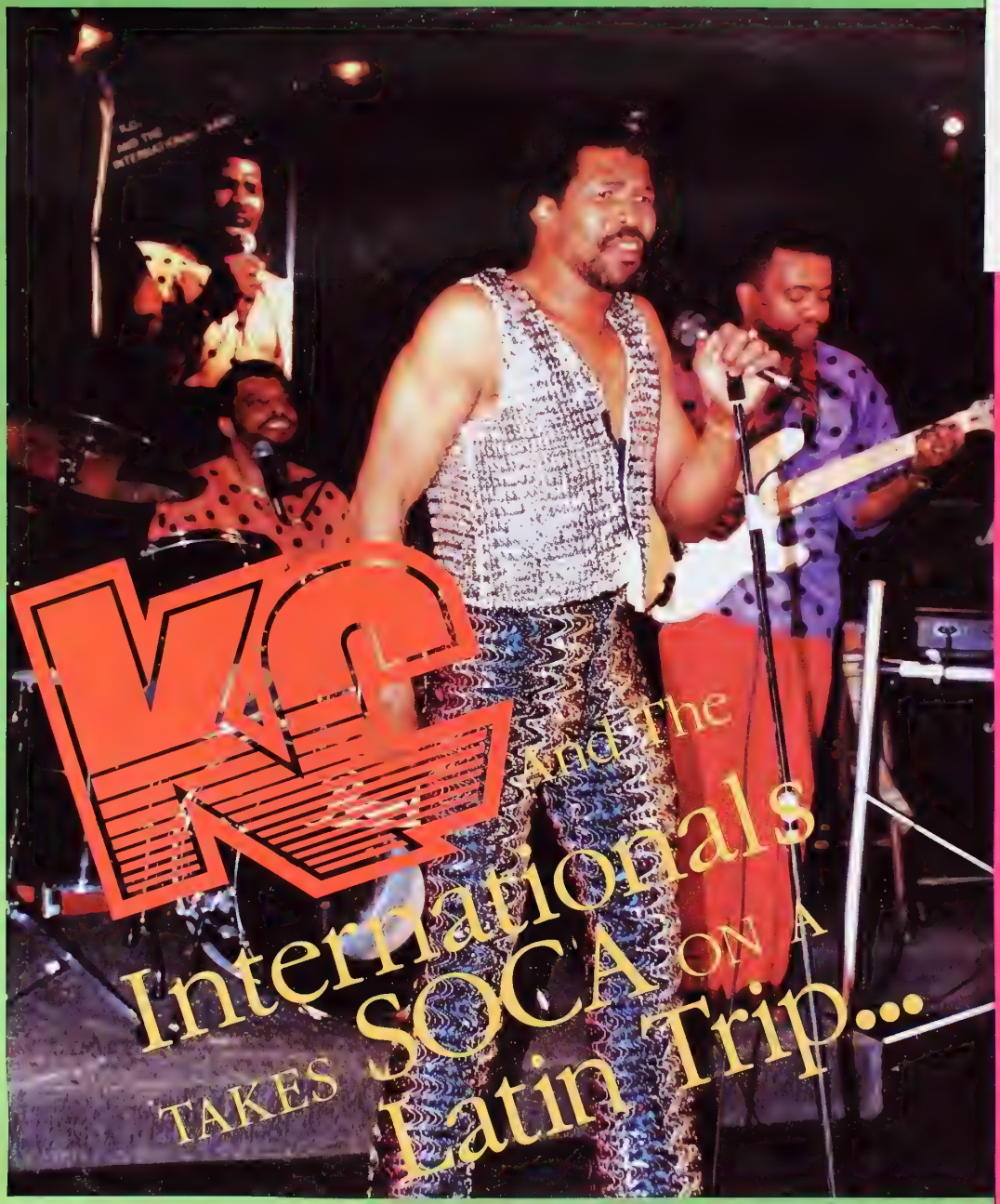

PART 2

K.C. AND THE INTERNATIONALS

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Soca Music (KC)

Side B: The Main Course
Penelope (Crazy)
Both Ah Dem (Sparrow)
Jab Jab (Superblue)

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Roland (Ragger) ..... Trinidad
Cliff ..... St. Lucia
Willie Baez ..... Puerto Rico

Trombone ..... Wayne Walcott
Trumper ..... Al Panama-Marcado
Sax ..... Charles
Guitars ..... Roland-Ragger
Keyboard ..... Brian Walker
Bass ..... Mercelino
Drums ..... Bug Anthony Niles
Percussion ..... KC-Bug Niles

Music Arranged by:
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Produced and Arranged by:
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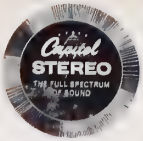

BRAHMS

Symphony No. 3 in F Major

Variations on a Theme of Haydn

ERICH LEINSDORF conducting the Philharmonia Orchestra

The Disc Shop
Universal Building
Washington 9, D. C.

Photo: Dick Read

ERICH LEINSDORF was born in Vienna in 1912. At the age of 22 he received his first important conducting engagement as assistant to Bruno Walter in Salzburg. Later he also served as chief assistant to Arturo Toscanini in the preparation of various operas done at the Salzburg Festivals. Since his arrival in the United States in 1938, he has held posts as conductor and music consultant at the Metropolitan Opera in New York; conductor and musical director of the Rochester (New York) Philharmonic Orchestra; and director of the New York City Opera. On numerous tours in this country he has been guest conductor with the San Francisco Opera, the NBC Symphony, the Pittsburgh Symphony, the St. Louis Symphony, and the Los Angeles Philharmonic Orchestra.

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SYMPHONY NO. 3 IN F MAJOR, Opus 90

I. Allegro con brio — *III. Poco allegretto*
II. Andante — *IV. Allegro*

The tempestuous winds of nineteenth-century romanticism were at their strongest in 1883, the year in which Johannes Brahms' Symphony No. 3 first appeared. Any composer who *was* anybody, who desired recognition, was writing what has come to be called "program music": tone poems, descriptive overtures, dramatic symphonies, and operas based mainly on fantastic and/or nationalistic subjects, preferably set in distant times and places. Indeed, it was considered reactionary to disregard the musical weather vane of the day by penning sonatas, quartets, orchestral serenades, variations, and symphonies so absolute in character as those of Brahms. But the German master walked right into the gusty contemporary currents with a steady, sure pace, despite the especially vocal disapproval of the Liszt and Wagner-Bruckner camps.

Too much, both sense and nonsense, has been said about the classical orientation versus romantic inclinations in Brahms. We can by now leave the matter alone, aware that, while Brahms' strength lies in his attachment to and affinity for the disciplines of classical forms, one creative attitude need not exclude the other. For the real Brahms stands somewhere between the two realms of art, if not astride both. His romanticism is something more than technique as an end, spectacle, uncontrolled emotionalism, formlessness: it is rather individuality with taste, introspection, and the privilege of breaking rules now and then for heightened eloquence. Never is there effect for its own sake. Brahms can look admiringly over his shoulder at the classical edifices of eighteenth-century music, and even emulate them; but he is neither indifferent to the romantic tempo of his own time nor averse to expressing his own deep emotions, discreetly or fervently.

Because of his painstaking workmanship and self-criticism Brahms introduced his Third Symphony six years after the Second. This is contrary, surely, to the spontaneity and fecundity of Bach, Handel, Haydn and Mozart. On the other hand, Brahms' orchestra is modeled after the Haydn-Mozart-Beethoven grouping: winds in pairs (except for the four horns), a pair of tympani, the usual strings, and no frills. Instruments are not pushed to their range extremes, thus adhering to a characteristic classical canon of moderation in this respect. The two ingratiating inner movements of the symphony, standing as they do between giants, are of Hellenic simplicity. Yet what glowing beauty of orchestral effect there is in the undulating movement and intertwining of strings and bassoons in the *Andante!* And the final *Allegro* is not just a pleasantly undemanding bit to finish things off in the classical manner: it is the heart, the most meaningful utterance, of the work.

While Brahms disapproved of literary connotations tagging his music, he indulged himself in the very nineteenth-century penchant of a recurring, linking motive. It is the F - A - F motto he adopted as a young man: "Frei, aber froh" (Free but glad), which appears in several compositions. In the Third Symphony (where the A is flatted) we hear it in the first, third and fourth movements, notably at the opening and closing of the first.

The symphony's first performance, with Hans Richter conducting the Vienna Philharmonic Orchestra, was an occasion of complete triumph for Brahms — in spite of the inevitable hissing demonstration by the Wagner-Bruckner faction in the audience. The powerful critic Eduard Hanslick compared the Third with Brahms' two earlier symphonies and found it "artistically the most perfect." Other friends, critics and biographers have apparently been determined to append extra-musical meaning to the symphony. A compounding of some of these poetic interpretations leads to the not unsound conclusion that an autumnal atmosphere pervades the masterwork — autumnal in its ripeness of resources, its full harvest of work well done, its richly mature personality.

VARIATIONS ON A THEME OF HAYDN
Opus 56a

This work, Brahms' first purely orchestral essay, was composed in 1873. As in the case of the earlier Piano Concerto in D Minor, the Variations first saw the light of day in two-piano form. It is probable, however, that they were initially scheduled for orchestral garb, the keyboard setting serving as a preparatory study. (Indeed, the publication of the orchestral score followed that of the piano by only two months.) In either form, the composition is a marvel of complex simplicity, subtle directness, and masterful accessibility. And certainly the transparency and imagination with which Brahms wove his orchestral fabric is not less expert than his subsequent orchestral works.

THEME: C. F. Pohle, a friend of Brahms and biographer of Haydn, called to Brahms' attention a hitherto unknown Divertimento ("Feldpartita") by Haydn, composed in 1760 for Prince Esterhazy's band. Brahms copied into his notebook the second movement, believed to have derived from an old Burgenland pilgrims' song, *Chorale St. Antonii*. For the statement of the chorale in his treatment, Brahms follows Haydn's instrumentation. The direct, irresistibly tuneful chorale is remarkably symmetrical, despite its curious structure. A ten-bar section (five plus five) is answered by eight bars, a return to the ten-bar period, and then a climactic miniature coda of seven bars. Harmonically, rhythmically, and even in the theme's melodic profile, the ensuing eight variations and finale do not stray far afield from Haydn's little piece. Unless otherwise indicated, the tonality of B flat major prevails.

VARIATION 1. Poco più animato. The final notes of the preceding coda announce the octave transformation of the theme by the strings.

VARIATION 2. Più vivace (B flat minor). The rhythmic pattern of the theme predominates; the melody is only suggested.

VARIATION 3. Con moto. This serene episode, an entity in itself, is voiced by alternating strings and winds. Arabesque embroidery contributes to the movement's ingratiating character.

VARIATION 4. Andante con moto (B flat minor, 3/8). Two central melodic ideas are intertwined alternately, developing by remarkably expert contrapuntal treatment.

VARIATION 5. Vivace (6/8). Almost like a tarantella, this variation has a dance-like companion of different character in —

VARIATION 6. Vivace (2/4). If anything, it is strongly suggestive of some kind of heavily marked peasant dance.

VARIATION 7. Grazioso (6/8). Here is an unmistakable *siciliano*, the lilting eighteenth-century dance form typified by dotted 6/8 rhythms and employed by such baroque masters as Corelli, Bach and Handel. Brahms cleverly implies a 3/4 metre in one portion.

VARIATION 8. Presto non troppo (B flat minor, 3/4). The last variation, whispered by muted strings, is reminiscent of the finale of the Third Symphony. Both are in the same key, and both are sombre-hued.

FINALE. Andante. Like a stately processional this square-cut conclusion builds on a five-bar ground bass evolved from Haydn's melody. It is a passacaglia, and so we have, in a way, variations within a variation.

Produced by RICHARD JONES

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BEETHOVEN "EROICA"

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LUDWIG VAN BEETHOVEN
(1770-1827)

Symphony No. 3 in E flat, Op. 55
"Eroica"

Side 1:

1. Allegro con brio
2. Marcia funebre (Adagio assai)

Side 2:

3. Scherzo (Allegro vivace)
4. Finale (Allegro molto)

Rehearsal of Marcia funebre

CONCERTGEBOUW ORCHESTRA, AMSTERDAM
conducted by PIERRE MONTEUX

The "Eroica" represents a milestone in Beethoven's development, and in the development of the symphony. The composer treats symphonic form on a scale never before attempted, and succeeds in expanding it to contain those ideas which he felt needed expression. Mozart, despite his own unparalleled performance as a symphonist, had never seen the form as a vehicle for subjectively inspired rhetoric. In his hands it had remained essentially what it had been for Haydn: a sort of amplified chamber music, suitable for performance by gentlemen's gentlemen, and cut to suit an audience of more or less untroubled aristocrats. Beethoven was to make the final transition socially from employee to artist, and musically from deference to self-expression. In retrospect, the most significant talent that Beethoven brought to the Viennese music salons was not the one for which skill he showed in smashing ornaments and upsetting guests. For as his deafness approached, hand in hand with an awareness of unusual talent, Beethoven drew himself increasingly into the posture of one whose mission is some important act of self-assertion. ("A more self-contained, energetic, sincere artist I have never seen," was Goethe's judgement on this bold, strong personality who set his own standards of work and behaviour.)

Begun in 1801 and completed in the spring of 1804, the score of the "Eroica" was headed with characteristic boldness: "Sinfonia grande, intitolata Bonaparte." But when Beethoven heard that Napoleon had proclaimed himself emperor on May 18, 1804, he was so angry, as eye-witnesses tell, that he tore up the title-page, and for later publication he gave the work the following heading: "Sinfonia eroica, composta per festiggiare il sovenire d'un grand' uomo" (Heroic symphony, composed to celebrate the memory of a great man). The work was finally dedicated to Prince Franz Joseph von Lobkowitz, in whose palace in Vienna it was first performed in August 1804. The first public performance followed on April 7, 1805, at a concert in the Theater an der Wien.

Yet the original dedication was supremely apt: just as Napoleon shook the old order in society, the "Eroica" foreshadowed new, less settled, patterns in art. While the work is not formless, a proportion of its effects are captured by submitting an overwhelming, nearly unmanageable weight of musical material to familiar exigencies. Sonata form — never entirely abandoned by Beethoven — is here used to constrict rather than circumscribe, and, by being thrown into conflict with its content, imparts to it and received from it that extra heat and dynamism which is the inevitable result of touching off explosives in a confined space. However residual, the sketched-in lines of traditional forms are vital to the result.

In the first movement, once the cellos have pronounced the opening theme and mobilised a prevailing rhythm, bewildering scraps of melody emerge which are seen to have thematic function only later when they form the bases for climaxes. Nevertheless, in moving to the second subject — a group of themes — Beethoven drops a clear marker-buoy by switching to the orthodox dominant key. The form, however jostled its contours, is thereby fully established. Similarly, in making the development section a tour of the keys, Beethoven is not far from Haydn, and in introducing a new theme in its course — in E minor — he follows much respectable precedent. The difference lies in the way he sees this development: not as a section co-equal with its partners, but as a kind of eruption area for the rhetoric amassed in the opening phrases.

Another signpost is set up with the return of the tonic: the famous passage in which the strings hold the dominant, and a single horn, as if quietly remonstrating against excess, modestly suggests the opening theme in E flat. But this puts us right in the composer's pocket. With the road marked so clearly, we are now to expect a recapitulation and a coda. We get both, although the coda is 140 bars in length, and we must call it, in despair, a new development.

Beethoven's justly famous funeral march is in well-authenticated rondo form, and the novelty lies in its greatly extended proportions: the long, dolorous main theme is flanked first by a C major episode of consolatory import, next by a solemn F minor fugato. This latter leads to a profound, anguished upheaval and then, once more, to the main theme, wrapped in deepest mourning.

The scherzo, here fraught with dangerous syncopations, and the trio — genial fanfares from the horn section — follow quite regularly. Possibly this movement's best moment is the last, where an angry outburst gives the final word to the timpani. The finale, too, is quite recognisable: a set of variations (on a theme from the composer's own ballet "The Creatures of Prometheus") whose roots return comfortably to Haydn. But the treatment is immensely rich. The theme occurs frequently in the bass — in the fifth variation, for example, under a march theme — and elsewhere is put through its paces in fugato. To round matters off comes first an *Andante* variation, tricked out in luscious harmonies, and then an ebullient, entirely typical *Presto* — a fitting close to a symphony which not only stands as a landmark in art, but is, as Berlioz scarcely needed to remind us, "entitled to rank as equal with the highest conceptions of the composer."

PIERRE MONTEUX (1875-1964)
Wherever Pierre Monteux conducted he left an impression of his warm-hearted and generous character alligned with a conducting technique that was always authoritative without being dictatorial; he was a firm leader who never relied on power-wielding tactics to achieve results. Born in 1875 his career spanned a period which saw one of the most turbulent upheavals in music history. As conductor of Diaghilev's Russian Ballet from 1911 to 1914 he often introduced new music to hostile audiences (the most notorious occasion being the première of "Le sacre du printemps") This he did with an assurance and stolidity which was repaid by the gradual introduction of these "modern" works into the basic repertoire.

But, for all the standard-bearing that Monteux undertook on behalf of modern music, it was to the classics that he returned at the end of his life. Two years before his death he recorded the "Eroica" with the Concertgebouw Orchestra, Amsterdam with which he had been associated for 40 years. The record was released when the orchestra was celebrating its 75th anniversary and it now stands as a'historical document and tribute to one of the great masters of conducting. The rehearsal fragment of the slow movement recorded here provides some fascinating insights into Monteux's method of working and relationships with his orchestras, which included the Boston, San Francisco, and London Symphony Orchestras. (He also founded the Orchestre Symphonique de Paris and was conductor at Covent Garden, the Paris Opéra, and the Metropolitan, New York.)

Here, with the Concertgebouw Orchestra, Monteux patiently and gently expresses his intentions and the orchestra reacts willingly to his direction. Much time is taken over the first entry of the main theme, especially the first three notes ("the most difficult note is the second," says Monteux). He emphasises the rhythm, which is to be played not as a strict march but "with the *character* of a march." Dynamics also play an important part. Monteux stresses the *pianissimo* marking for the first theme and asks the strings to play "sur la touche" (on the fingerboard) to produce a softer sound. It is always the smallest details which are polished — cellos are directed to play with a "tiny" glissando and a *sostenuto* indication for strings is achieved with seeming effortlessness. *Fortissimo* attacks are forthright and Monteux urges strings to dig into their instruments at these points. An upward *staccato* scale is directed to be played "exactement" so reducing the possibility of any unnecessary exaggeration. It is this attention to the finer points in the score that repays in performance — which, ultimately, is the most important thing.

Colour photograph: Frits Gerritsen.

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BRAHMS

SYMPHONY No.1 IN C MINOR OP.68

PHILHARMONIA ORCHESTRA

CONDUCTED BY

GUIDO CANTELLI

SH 314

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BRAHMS

SYMPHONY No.1 IN C MINOR OP.68

Side One:–

1. **1st Movement:** *Un poco sostenuto–Allegro*
2. **2nd Movement:** *Andante sostenuto*

Side Two:–

1. **3rd Movement:** *Un poco allegretto e grazioso*
2. **4th Movement:** *Adagio–Più andante–Allegro non troppo*

PHILHARMONIA ORCHESTRA
conducted by GUIDO CANTELLI

Recorded 22nd May, 1953 at Kingsway Hall (2XEA.400/1, XLP.30023)

On 9th June, 1830 a healthy, twenty-four-year-old musician, Johann Jakob Brahms, married his frail landlady, Johanna Henrike Christiane Nissen, some seventeen years his senior. There were to be three children and the second, born on 7th May, 1833, was named Johannes. From his father, Johannes inherited good health, musical talent and the idea of ambition. From his mother he inherited intellectual versatility, kindness and the determination to realise his ambition.

The child's life in their poor household was orderly and respectable. It was his pianistic ability which–in the first place–was to take Johannes away from this humdrum life. When he was twenty, he was befriended by the violinist Josef Joachim and it was as a result of this friendship that Brahms met Robert and Clara Schumann on 30th September, 1853. Within a month, Schumann's famous essay *Neue Bahnen*, exalting the 'young eagle' had appeared in *Neue Zeitschrift für Musik*. It should be borne in mind that Schumann had not contributed to the journal–which he had founded in 1834–for a decade and that his line of thought did not correspond to the editorial line. Nevertheless, Editor Franz Brendell could hardly have refused to publish a contribution from so distinguished a hand. The result of Schumann's munificence was that at the stroke of the pen Brahms's reputation was made . . . and he had yet to compose his first work for orchestra!

By the time he was 40 Brahms was a celebrated composer with a substantial number of works to his credit: but there was still no symphony although he had been gaining experience in orchestration. Between 1854 and 1856 (sometimes known as his 'Sturm und Drang' period) Brahms had had a scheme in mind for a symphony which he drafted for two pianos (cf. the **Haydn Variations**), but he was dissatisfied and eventually much of the music was used in the **D minor Piano Concerto, Op. 15.** The composer was a mere twenty-five years old when he finished this colossal work. The next orchestral compositions were the two **Serenades, Opp. 11 and 16**, composed between 1857-1858 and 1857-1860 respectively. Tovey considered these to be 'symphonies in every sense of the word, differing from those known by the more dignified name not so much in form and length as in style'. In the summer of 1873 Brahms composed the **Variations on a theme of Haydn, Op.56a** and at last he was completely at ease in his handling of the orchestra.

Throughout this lengthy period Brahms had had the challenge of a symphony on his mind. His earliest ideas for the first movement were conceived between 1854 and 1856 and it is known that Clara Schumann became acquainted with the first movement–without the slow introduction –in 1862. There is evidence that at least three movements were in draft form a whole decade before the **Haydn Variations** were completed. The last movement was underway by 1868. Nevertheless, it was not until the summer and autumn of 1876 that the score was brought near to completion: even at the first run through (at Karlsruhe on 4th November) the composer was still shortening the central movements and considering further alterations to the finale.

There has been endless speculation why Brahms took so long to compose his **First Symphony** and it is worth remembering that the remaining three symphonies appeared within eight years. Did the mental decline and death of Robert Schumann affect his work? Or did the experience of hearing Beethoven's Ninth for the first time in 1854 inhibit the up and coming Brahms? Symphonies certainly could not be jokes after that! Did the indiscreet signing of a document in 1860 declaring war on the Wagner/Liszt school of music mean that it was imperative that Brahms produced only masterpieces? Or was it that Brahms was essentially a serious and conscientious composer, respectful of the past and extremely self-critical? We cannot say.

The four movement symphony is–to quote the composer–'long and not particularly amiable'. There are features in this symphony which do not occur elsewhere: the two huge outer movements both have slow introductions and there is a part for solo violin in the charming second movement.

The ominous pounding of the tympani during the opening *Un poco sostenuto* leaves one in no doubt that it is a serious symphony which is unfolding and the impression is confirmed when the *Allegro* bounds away with a massive urgency which hardly finds any relief throughout the movement. Brahms relaxes in the next two movements: the *Andante sostenuto* is full of infinite tenderness and the third movement, marked *Un poco allegretto e grazioso*, is smooth and easeful with a more vigorous and purposeful trio section. The final movement begins with a brooding *Adagio*, but as soon as the tempo changes to *Più andante* 'a horn solo sounds a message of salvation'. The broad hymn-like melody which follows dispels much of the restlessness found in this movement and the symphony is brought to a triumphant conclusion.

GUIDO CANTELLI

The standard procedure for a young conductor to capture the attention of wider audiences is for him to deputise for an established international figure, preferably at short notice (cf. Leonard Bernstein for Bruno Walter and Colin Davis for Otto Klemperer). The meteoric rise of Guido Cantelli had a more unlikely beginning.

In May 1948 Arturo Toscanini had returned to Milan from New York to prepare for a programme to commemorate the thirtieth anniversary of Boito's death. He happened to slip in to the Teatro alla Scala where Guido Cantelli, making his debut in the theatre, was rehearsing La Scala Orchestra. The music making was intense and serious: there was the atmosphere of a relentless and authoritarian search for interpretative truth. The young man's musicianship impressed Toscanini. But over and above the virtues demonstrated at that rehearsal is one significant factor: in Cantelli the Maestro saw himself when young and it is reported that Toscanini said of Cantelli "He conducts as I do".

The outcome of that chance meeting and that simplest of appraisals was that 28-year-old Cantelli was hurled into the limelight of the international concert arena. Toscanini invited the young man to conduct his N.B.C. Symphony Orchestra and Cantelli's first appearance was in Studio 8H, Radio City, New York on 15th January, 1949. The programme consisted of two works: Haydn's **Symphony No. 93** and Hindemith's **Sinfonie Mathis der Maler** (the latter had been in the May 1948 concert).

It was quite usual for Toscanini to invite conductors to direct his orchestra but he never allowed the visitors to make commercial gramophone recordings: the exception was Cantelli and he recorded both the works mentioned above as well as the Mussorgsky/Ravel **Pictures at an Exhibition** and Franck's **Symphony**. Apart from the Tchaikovsky **Fifth Symphony**–which Cantelli recorded with La Scala Orchestra and which is available on World Records SHB 52–and Vivaldi's **The Four Seasons**, which he recorded with the New York Philharmonic–all Cantelli's commercial long playing recordings were made with the Philharmonia Orchestra.

Guido Cantelli only prepared two of Brahms's four symphonies for performance during his brief international career, both of which were recorded. These were the **First**–reissued on this present record–and the **Third** (which, coupled with Schumann's **Fourth Symphony**, is available on World Records SH 315 in a stereo version issued for the first time).

Cantelli first included the Brahms C minor Symphony in a pair of programmes which he gave with La Scala Orchestra in September 1952. He gave further performances with other orchestras in 1953 and 1954. In 1955, the New York Philharmonic toured America and Europe and the Brahms **First** was one of two symphonies (the other was the Beethoven **Seventh**) which Cantelli included in his programmes. It is probable that Cantelli conducted this work more often than any other.

Cantelli made this recording following two performances he gave with the Philharmonia Orchestra in the Royal Albert Hall on 11th and 14th May, 1953. Two points to note: Cantelli did not observe the exposition repeat in the first movement during his concert performances and neither does he here in this recording and he does not adhere to the tradition of a considerably slower tempo towards the end of the fourth movement (bar 407 etc).

Guido Cantelli's career was tragically short. He was killed in an aircrash outside Orly Airport on 24th November, 1956. But even though he was only thirty-six when he died, his reputation as an artist of the highest calibre was already secure and his gramophone recordings are tangible evidence that Guido Cantelli merited that high reputation.

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N.B. There is slight unavoidable electrical crackle during the last four minutes of the finale, which could not be eliminated.

Producer: Lawrance Collingwood – Balance Engineer: Douglas Larter
Co-ordinator: Janet McCunn – Sleeve Design: Robert Norton (Out of Town Creative Studio)

Front Cover Photograph of Cantelli: Camera Press Ltd

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Printed and made by Robert Stace

Mozart

Serenade No. 10 for thirteen wind instruments K.361

Wind Soloists of the VIENNA PHILHARMONIC ORCHESTRA

Wilhelm Furtwängler

Re-issued by arrangement with EMI Ltd.

UN1-72014

Mozart

Serenade No. 10 for thirteen wind instruments K.361
Wind Soloists of the VIENNA PHILHARMONIC ORCHESTRA
Wilhelm Furtwängler

SIDE 1
1. Largo-allegro molto
2. Minuet and Trio 1 & 2
3. Adagio

SIDE 2
4. Minuet (Allegretto) with Trio 1 & 2
5. Romanze (Adagio)
6. Theme with Variations (Andante)
7. Rondo (Allegro molto)

The cassations, divertimenti and serenades written by the court composers of the 18th century were composed in a light, elegant and entertaining style and were intended as background music to the many court activities such as balls, feasts and even hunting parties. These compositions were also often taken up by street musicians who would perform them under windows in the hope of grateful remuneration. Thus they were not meant to be listened to with any great concentration and the concert conditions under which we listen to them today would certainly have surprised Mozart. Mozart himself wrote almost forty such works between the years 1769 and 1782 and for the most part he followed the tradition of the time by writing light-weight and charming pieces for every conceivable combination of instruments.

In the last three serenades he wrote, however, which were all for wind instruments, an immediate difference can be heard in that Mozart, for various reasons, employed his talent more fully in creating works which rank with his chamber music and not with the earlier serenades. The first was the Serenade for thirteen wind instruments in B flat, K.361 scored for two oboes, two clarinets, two basset horns (this was the first time Mozart had written for basset horn), four horns, two bassoons and double bassoon. The other two were K.375 in E flat and K.388 in C minor, both for the same eight instruments, two each of oboes, clarinets, bassoons and horns. Mozart took special care with K.375 as it was to be performed in the presence of an influential court chamberlain whose attention Mozart wanted to attract and K.388, unusually in a minor key, is an impassioned work perhaps reflecting the difficulty of his life at the time of its composition and the resentment Mozart felt at lack of recognition and lack of funds.

Recognition of the value of the Serenade for thirteen wind instruments in fact came only four years after its composition from Johann Friedrich Schinks who heard an actual concert performance in Graz in 1785. The celebrated clarinet virtuoso of the time, Anton Stadler, took part in the performance. Schinks wrote: "I heard music for wind instruments today too by Herr Mozart . . . It consisted of thirteen instruments and at each instrument sat a master—oh, what an effect it made, glorious and grand, excellent and sublime."

The reason for the freshness and beauty of this particular work can perhaps be found in the circumstances surrounding its composition. In 1777, weary of the tyranny of his employer, Archbishop Hieronymus Colloredo of Salzburg, Mozart had left the court and for two years travelled around Europe in the hope of finding a more congenial position. This proved unfruitful, however, and urged by his father Leopold, Mozart reluctantly returned to Salzburg to take up another post early in 1779. The next two years were difficult ones as Mozart and Colloredo were constantly at odds and Mozart wrote little in the way of major works during this period. Then in 1780 came a commission from the court in Munich to write an Italian opera for the 1781 Munich Carnival. One of the causes of Mozart's discontent at Salzburg was the lack of facilities for grand opera and so in November 1780 he set out with a light heart for Munich, taking with him the half-completed score of the opera, Idomeneo. Mozart was so content in Munich that he extended his official leave of absence of six weeks to four months and during this time not only completed Idomeneo but also wrote a ballet, two arias and two songs with mandolin accompaniment. In addition, no doubt stimulated by the fine woodwind players in Munich he composed an oboe quartet (K.370) and began work on the Serenade for thirteen wind instruments. Unfortunately he was finally forced to leave Munich and re-join Colloredo in Vienna in March 1781 where for the next two months Mozart was treated to every possible humiliation. In desperation he finally resigned and was literally kicked out of the Archbishop's service by the court attendant, Count Arco. Free at last, Mozart was once again cheerful and it was probably at this time that he completed the serenade.

The most outstanding quality of this serenade is the use to which Mozart puts the individual instruments and the technical demands made on the players. The double bassoon or bass of course holds its usual position of providing the harmonic foundation but the remaining twelve instruments are all given solo work so that themes and melodic phrases are continually moving fluently and gracefully from one instrument to another. The work falls into seven movements (K.375 and K.388 have only five and four movements respectively) comprising an opening Allegro, a final Rondo, two Minuets both with two Trios, and Adagio, a Romanze and a Theme with Variations. Three movements musically follow the style of the serenade, the Rondo and the two Minuets, enhanced by the marvellous use of the individual instruments. But it is the remaining four movements which lift the work out of the realm of entertainment music. The Allegro with its powerful introductory Largo is of far greater depth and maturity than opening movements in his earlier serenades and the Adagio is also symphonic in conception with a slow Alberti bass and off-beat semiquavers providing a throbbing accompaniment to an exquisite theme which is heard variously on oboe, clarinet and basset horn. The Romanze falls into three parts with a lovely Adagio section flanking a sprightly Allegretto. The homogenous sound of the instruments in the Adagio is particularly gorgeous and rich. Finally in the Theme and Variations, the basic theme of which is reminiscent of some of Mozart's operatic melodies, Mozart's creative mind is seen at its best in his deployment of the instruments and the wonderful inventiveness he brings to the six variations.

There is no doubt that this work, together with the other two late wind serenades can reasonably take its place with the best of Mozart's chamber music. This serenade was written at a time when Mozart was truly happy and the music lover can share in that joy when listening to this delightful and at the same time remarkable work.

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Connoisseur Society

A PATHE MARCONI EMI RECORDING

CS 2098 STEREO

(NEW RECORDING)

CZIFFRA PLAYS LISZT

The Hungarian Rhapsodies Nos. 7~12

VOL. 2

Connoisseur Society A PATHE MARCONI EMI RECORDING

CS 2098 STEREO

VOL.2

(NEW RECORDING)

CZIFFRA PLAYS LISZT
The Hungarian Rhapsodies
NOS. 7—12

If many of the titles used during the baroque and classical periods of musical history—such as passacaglia, fugue, sonata, etc.—imply certain formal guidelines to be followed with varying degrees of strictness, the term "rhapsody" associates itself particularly well with the romantic period in that the main characteristic of the rhapsody is its freedom from any formal guidelines, whether in the area of overall structure, counterpoint, harmony, or even rhythm. As far as counterpoint is concerned, in fact, this element of musical composition plays a fairly minor role in much of the romantic output, perhaps because of the restrictions inherent to its use but also because the deep emotional content of romantic music tended to express itself in rich, homophonically inspired harmonies. More deeply conscious of the creative powers within him than his predecessors, the romantic often sought a more "literal" translation of these forces and was consequently unwilling to tolerate what he considered obstacles that would in any way hinder the immediate expression of them.

In his Hungarian Rhapsodies, most of them composed in the 1840's, Franz Liszt obviously took great advantage of the "freedom" afforded him by the genre. Largely, but certainly not entirely, lacking in these pieces, for instance, is the typical compositional device of reprise, return and/or recapitulation. For while there is some sense of return in the Rhapsodies these works are by and large constructed around major episodes that tend to be thematically unrelated and are often strongly contrasted with one another. To be found in great abundance, on the other hand, are immediate repetitions, sometimes almost to the point of frustration, of the same theme within each episode. What Liszt liked to do was to gradually embellish a theme, originally presented in the simplest of garbs, changing its rhythm slightly, enriching its harmonies and filling it in with figuration of increasing pianistic complexity.

It is also easy to see why Liszt, as a piano virtuoso, was intrigued by the folk idioms, particularly those of Hungary, with their often impassioned melodies and their encouragement of free improvisation. Using materials supplied to him by the rhythms, melodies and harmonies of popular Hungarian music, and elaborating them along the dazzling lines of his own, often performance-oriented inspiration, Liszt was able to create a vivid effect of free flow and improvisation (essential to his aesthetic) wholly justified by the basic "sound" he was using. Yet this remains only the illusion of improvisation, since Liszt, very much in the spirit of the Western artist, was at the same time concerned with imposing and immortalizing the directions, free as they may have been, taken by his own creativity, and there is perhaps even less room left to true improvisation (as opposed to interpretation) by the artist in the Hungarian Rhapsodies, in spite of an occasional *a piacere* passage (as in the Sixth) or an *ad libitum* cadenza, than in so-called "baroque" music. It might be added that, from another point of view, the incorporation of "popular" materials establishes a certain equilibrium in the Rhapsodies, since the subjectivity of the inspiration from within tends to be balanced by the objectivity implicit in the recourse to existing musical realities. Literature and painting are not the only arts to draw their materials from "real life."

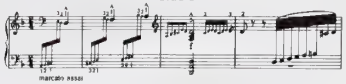
This nationalistic material, however, usually went through several filtering processes before it reached the Hungarian Rhapsodies. Some of the material Liszt turned to was actually attributable to certain composers not of the "folk" themselves but using the folk idiom. And before he wrote the actual "Hungarian Rhapsodies," Liszt did a series of preliminary rhapsodies and studies on which most of the first fifteen Hungarian Rhapsodies we know drew their material. Such is the case of the Seventh, in D minor-major, and the Eighth, in F sharp minor-major.

Musically, both of these Rhapsodies work up to vigorous, dance-like sections with particularly energetic finales. But while the Seventh moves directly from its opening *Lento* to a galop-like *Vivace,* the Eighth progresses more slowly, starting with a long *Lento a capriccio,* which includes several passages that seem to imitate the cimbalom, moving into a simple, major-key *Allegretto con grazia,* and finally pulling out all the stops in a heavily syncopated *Presto giocoso assai.* The Seventh, on the other hand, with some jolting minor-major shifts and a descending, whole-tone scale passage towards the end, is one of the more harmonically intriguing of the Rhapsodies.

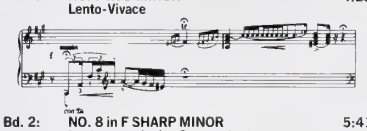
Unlike the other Rhapsodies from the Third to the Fifteenth, the Ninth, in E flat major, does not look back to any of Liszt's preliminary studies. Subtitled "Pesther Karneval" (Carnival in Pest) and published in two different versions (the first in 1848, the second in 1853), the Ninth is both one of the longest and one of the most programmatic of the Rhapsodies (the listener "sees," for instance, a scene in which a masked lady attempts to seduce an old gentleman who refuses her advances). In its opening sections, furthermore, the Ninth sticks much more closely to its home key than is usually the tendency, with the initial *moderato* offering an unusually large number of embellished repetitions of the main theme (which later returns, in the Finale, in a lavishly grandiose, consummately pianistic style). The Finale, on the other hand, makes up for the initial harmonic sameness with a fair number of rather surprising modulations.

SIDE ORDER AND TIMINGS

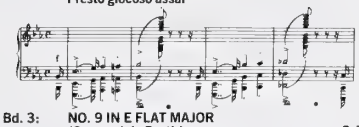
Side I



Bd. 1: NO. 7 IN D MINOR — 4:28
Lento-Vivace



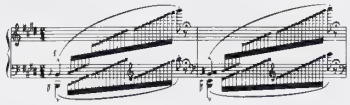
Bd. 2: NO. 8 in F SHARP MINOR — 5:41
Lento a capriccio -Sempre lento malinconico-Allegretto con grazia-Presto giocoso assai



Bd. 3: NO. 9 IN E FLAT MAJOR (Carnaval de Pesth) — 9:54
Moderato-Sempre moderato a capriccio-Allegretto-Finale: Presto-Allegretto-Presto-Allegro moderato-Presto

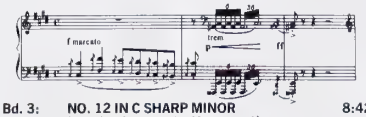
20:03

Side II



Bd. 1: NO. 10 IN E MAJOR — 4:47
Preludio-Andante deciso-Allegro capriccioso-Vivace-Vivacissimo giocoso assai

Bd. 2: NO. 11 IN A MINOR — 5:00
Lento a capriccio-Andante sostenuto-Vivace assai-Prestissimo



Bd. 3: NO. 12 IN C SHARP MINOR — 8:42
Introduction: mesto-Un poco più lento-Allegro zingarese-Allegretto giocoso-Stretta vivace

18:29

Producer: Eric Macleod
Recording Engineers: Paul Vavasseur • Serge Rémy

The Tenth Rhapsody, in E major, starts off with more than its share of Tziganish tics, but it does not take long to move into a more purely romantic lyricism occasionally recalling Chopin, even though the inevitable Hungarian cadences quickly call things back to reality. An *Allegretto capriccioso* introduces a theme not unlike the concluding melody of the Sixth Rhapsody; but this too is quickly interrupted by a dreamy, cadenza-like, *quasi zimbalo* passage leading into a glissando filled *Vivace,* one of the most delightful (and perhaps slightly mocking?) episodes in all the Rhapsodies. The Rhapsody concludes with a typically *brioso* return to the *allegretto* theme.

The Eleventh Rhapsody, in A minor (but ending in F sharp major!), opens with a series of *quasi zimbalo* tremolos quite effectively creating the feeling of a misty, cimbalom improvisation. Before gaining its inevitable momentum, the Eleventh moves through a particularly ponderous, *Andante sostenuto* dance, which is strongly contrasted with the thinly textured, *brillante, Vivace* passage that follows, only to give way in its turn to a characteristically octave-filled *Prestissimo.*

As with several of the other C sharp minor Rhapsodies, the Twelfth, which enharmonically concludes in D flat major, opens in an especially *serioso* fashion. The Rhapsody, one of the most pianistically spectacular, also contains one of the series' most ingratiating themes, first heard beneath a long trill at the opening of the D flat major *Allegretto giocoso* section. This theme, as well as most of the others, briefly reappears as a kind of reminiscence towards the end of an exceptionally long coda.

ROYAL S. BROWN

GYORGY CZIFFRA

Gyorgy Cziffra was born in Budapest, Hungary. His father was a musician, who, realizing the extraordinary talent of his son, started to teach him the piano at the age of four. When he was five he was already performing in public and was able to improvise on any given theme. At the age of nine the great composer and pianist Ernst von Dohnanyi took him under his guidance. Soon thereafter he began a very active concert career which was interrupted by World War II. When peace returned Cziffra resumed his studies, this time with Ferenczi, parallel with a brilliant career as a pianist which reached its climax with the FRANZ LISZT PRIZE—a distinction until then reserved exclusively for composers. Cziffra was the first instrumentalist to receive this very high honour.

Leaving Hungary in 1956 he created a sensation in Vienna by giving a recital which the critics unanimously called "a historic event". In Paris he was received with such enthusiasm that he decided to make that city his new home.

In 1968 the French Government created in the city of Versailles the CZIFFRA INTERNATIONAL PIANO COMPETITION in his honour.

Among Cziffra's many interests, he and his son, the conductor Gyorgy Cziffra Jr., devoted themselves to the restoration of the great organ in the Abbey of Chaise Dieu, an enterprise in which they are still very much involved, for each year they give a concert there and generate among their prestigious following an enormous spirit of generosity.

In 1973 Cziffra started the formidable task of restoring the great CHAPELLE ROYALE in the city of Senlis. The chapel which is over one thousand years old, will become not only a literary hall but also an artistic one which will help launch young artists by presenting their exhibits, concerts and lectures.

The response in the United States to the release of his recordings has been tremendous. A recent review of his Liszt Piano concerti Nos. 1 & 2 in STEREO REVIEW MAGAZINE stated: "Cziffra is 101 percent at the service of the music, instead of vice versa, and the intensity and excitement sustain themselves most convincingly with repeated hearings. This goes right up there at the head of the list, and the convenient layout and exceptional sonics might well make it a first choice."

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Gyorgy Cziffra, piano Orchestre de Paris/Gyorgy Cziffra, Jr., conductor

CS2090 GRIEG: Piano Concerto in A Minor
FRANCK: Symphonic variations Gyorgy Cziffra, piano
Budapest Symphony Orchestra/Gyorgy Cziffra Jr., conductor

CS2092 LISZT: Todtentanz, Hungarian Fantasia (for piano and orchestra)
LISZT: La campanella
GOUNOD-LISZT: Faust Waltz Gyorgy Cziffra, piano
Orchestre de Paris/Gyorgy Cziffra Jr., conductor

CS2093 RACHMANINOFF: Piano Concerto No. 2 in C Minor, Op. 18
RACHMANINOFF: Prelude in G Minor, Op. 23, No. 5
BIZET-RACHMANINOFF: Minuet from L'Arlésienne
MENDELSSOHN-RACHMANINOFF: Scherzo from A Midsummer Night's Dream
Gyorgy Cziffra, piano/The New Philharmonia Orchestra, Gyorgy Cziffra Jr., conductor

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STEREO

SOUSA AMERICAN BICENTENNIAL COLLECTION

MARCHES FOR HIS FRIENDS

VOLUME V

STEREO

Vol. 5
HL-62962-S

Leonard B. Smith Conducts "Marches For His Friends"

BY

JOHN PHILIP SOUSA

EVOKING THE SPIRIT OF AMERICA

Assembled as a tribute to celebrate the 200th anniversary of our country's birth, this collection offers music lovers everywhere the stunning marches of John Philip Sousa, recorded in stereo by this outstanding organization

THE DETROIT CONCERT BAND is the band without peer! But this is not our assertion alone. The British Broadcasting Corporation's realization of this fact is why a team of technical experts headed by producer Kenneth Corden was flown from England to film this great band in an hour long TV color Documentary on the life of John Philip Sousa

Chosen over all bands — American and European — the "Sousa quality," as Corden calls it, is what this band has under the baton of its distinguished conductor, Leonard B. Smith

In Volume V of the **SOUSA AMERICAN BICENTENNIAL COLLECTION,** Dr. Smith and his band perform "Marches For His Friends" by John Philip Sousa.

Sousa is rarely, if ever, played with the depth of understanding and technical skill as on this recording Steeped in the classic band tradition of Goldman, Pryor and Sousa himself, Leonard B. Smith brings an authoritative interpretation to these marches

SIDE ONE

MANHATTAN BEACH (1893)

This time-honored march, one of the perennial Sousa favorites, hardly needs an introduction or announcement at concerts Musicians love to play it, because it is a known crowd-pleaser. It was dear to Sousa's heart because it was at the fashionable Manhattan Beach resort (later to become Coney Island) in New York that the Sousa Band first gave convincing evidence that it was an organization of artists to be reckoned with in the music world. David Blakely, business manager of the band, invited a large number of critics and professional musicians to come hear the band and offer criticism. It was the acid test for Sousa. The consensus was that if America could produce an assemblage capable of presenting such magnificent concerts, she was coming of age. Sousa composed this march to commemorate the engagement, dedicating it to the proprietor of Manhattan Beach, Austin Corbin, and presenting Corbin with a manuscript of the march. Later, Corbin presented Sousa with an elaborate medal with the inscription "March King."

RESUMPTION MARCH (1879)

There is an interesting theory about the reason why this march was written. Note the date. The piece was one of five Sousa wrote just prior to being appointed leader of the United States Marine Band in 1880. He had been a member of the Marine Band several years earlier, resigning primarily because he had been belittled by the director, Louis Schneider. It so happened that Schneider later met with disfavor among top Marine Corps officials. Eventually, he was asked to resign, and no doubt Sousa was aware of this. It is pure speculation that he might have been secretly angling for Schneider's position, but it would seem more of a coincidence. For one thing, he was working as a civilian musician in other cities and was composing pieces which had conspicuously military titles Still others were dedicated to persons influential in Marine Corps affairs. This march, for example, was dedicated to Marine Capt N.K. Nokes. "Resumption"? Well, the march had to have a name, and at that time the United States had resumed the use of coined money after a brief service of paper currency

THE GLADIATOR (1886)

Throughout his life, Sousa made friends with authors perhaps because he himself loved to write. One such friend was Charles F. Towle, editor of the Boston Traveller, to whom Sousa dedicated this march. Ninety years later, scholars have still not discovered the origin of the title This is unfortunate, for "The Gladiators" put Sousa on the musical map. He first submitted it to one publisher, Stopper and Fisk, who rejected it. Their business acumen might be seriously questioned, for Sousa then submitted it to Harry Coleman and over a million copies were sold

CONGRESS HALL (1882)

The melodic and contrapuntal style of this piece is quite a bit different from Sousa's later and more successful efforts. Still, it is very sound musically and is reflective of his military bearing. It was written during his second year as leader of the Marine Band, and the occasion was the band's first appearance at Cape May, New Jersey. It was dedicated to H.J. and G.R. Crump, proprietors of the Congress Hall Inn. As a matter of historical interest, the Marine Band performed evening concerts in the bandshell in front of the inn using a novel new invention for illumination It was Edison's incandescent lamp, and this might have been the first bandshell in history lighted by an electric light bulb

THE SALVATION ARMY (1930)

No words could tell of Sousa's deep and sincere admiration for the Salvation Army more eloquently than those written by Lt. Col. William H. Barrett shortly after Sousa's death The story appeared in the Salvationists' own journal, **The War Cry,** of April 2, 1932. In his eulogy, Col. Barrett tells the story of how he had visited Sousa and had sung the hymn "O Boundless Salvation," written by the Salvation Army's founder, William Booth. Sousa asked him to repeat it and was so profoundly moved by the sincerity of the words and the beauty of the melody that he built this march around it. He dedicated it to Commander Evangeline Booth, daughter of the founder

In his conversation with Col. Barrett, Sousa was somewhat overwhelmed upon learning that the Salvation Army bandsmen work tirelessly on their own time and without pay He paused and said, "God Bless them!"

"He does," replied Col. Barrett

THE PRIDE OF THE WOLVERINES (1926)

The pride of the Wolverine State, in Sousa's eyes, was the great city of Detroit. The pride of Detroit today, in the eyes of band lovers everywhere, is the great Detroit Concert Band and its world famous conductor, Leonard B. Smith

When the Sousa Band was playing in Detroit in 1925 Detroit's mayor, John W. Smith (no relation to Leonard B.), attended the concert and made a public request for a Sousa march. Sousa obliged, perhaps remembering the huge crowds which had attended his concerts there over the years. It was promptly designated Detroit's official march

Perhaps Detroit is the only city in the world which adopted the music of two major march writers In 1952, "The Pride of the Wolverines" was replaced by "Hail Detroit," composed by none other than maestro Leonard B. Smith!

SIDE TWO

THE NATIONAL GAME (1925)

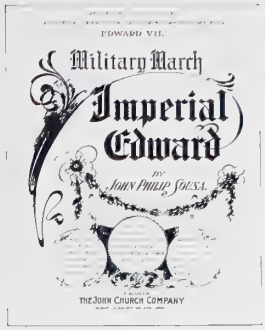
The title of an article appearing in the February, 1909, issue of **Baseball Magazine** was "The Greatest Game in the World." The author was John Philip Sousa, one of baseball's most ardent fans. His love of baseball stemmed from his youth, when he was reputed to be a better than average pitcher

Baseball was such a popular sport with the members of the Sousa Band that they formed their own team and played amateur and semi-pro teams throughout the country when there was time between engagements (infrequently). Sousa could not bear to be a mere spectator and managed to pitch the first few innings himself on many an occasion Ali was in good fun except for one particular grudge match in Philadelphia when Sousa secretly hired a major league pitcher and catcher to work the game until it was out of reach

The love between Sousa and baseball reached its peak when he dedicated this march to baseball's commissioner, Judge Kenesaw Mountain Landis. The occasion was the fiftieth anniversary of the National League

GUIDE RIGHT (1881)

"Guide Right" is one of two marches dedicated to Capt R.S. Collum, one of Sousa's superiors in the Marine Corps The second was "Right Forward," and both marches derived their titles from drill commands As written, "Guide Right" is the shortest of all Sousa marches. Because of the unavailability of the music, it is seldom performed by bands anywhere. But is has been part of Dr. Smith's personal library for many years and has been performed numerous times in the Detroit Concert Band's popular summer programs We are proud to announce that it is presented herein for the first time on a commercial recording by an American Band



KEEPING STEP WITH THE UNION (1921)

Sousa was still a baby in 1855 when Congressman Rufus Choate (1799-1859) made a memorable speech from which the title of this march was taken. Choate served as a Whig in both the Senate and the House of Representatives, and his influence was felt for many decades. In this instance, it is likely that Sousa found these words of Choate's in a volume newly acquired for his personal library: "We join ourselves to no party that does not carry the flag and keep step to the music of the Union" Thus Choate spoke to Sousa some six decades later and provided the inspiration for this march. In typical Sousa fashion (his latest march was usually "my best"), he proclaimed it his finest He dedicated it to Mrs Warren G. Harding, wife of the President. Also in typical Sousa fashion, he said, "When I first conceived this march I seemed to hear a splendid military band in full swing coming down the street"

IMPERIAL EDWARD (1902)

This is the only Sousa march dedicated to a king — King Edward VII of England, for whom Sousa and his band played a command performance in 1901. After the concert, Sousa was presented to the King and Queen, and His Majesty remarked to his consort, "You know this is the gentleman who writes those wonderful marches." Sousa immediately asked permission to compose a march and dedicated it to King Edward Permission was granted, but because of a very trying schedule the march was not written for several months, and then under hurried circumstances. Consequently he did not consider it one of his better efforts The first public performance was by the Sousa Band in Toronto on May 21, 1902

Hidden in the trio of "Imperial Edward" is a musical quotation: several bars of "God Save the King," played by the trombones See if you can find it

THE DIPLOMAT (1904)

"ONE OF SOUSA'S MARCHES WRITTEN IN SOUTH DAKOTA CITY" read the heading of an article appearing in the Sioux City Argus as the Sousa Band passed through there in 1923 The article claimed that Sousa had written the march while in Mitchell, S.D., some nineteen years earlier. Four decades after the article appeared, a manuscript was discovered in the basement archives of Sousa's Sands Point home, and at the end is the notation "John Philip Sousa September 30th, 1904, Mitchell, S.D."

Sousa considered this march one of his top ten. It is a difficult piece but is usually warmly received when played well On the day it was introduced, the audience applauded so vigorously that Sousa was obliged to play it four times! This was at a Carnegie Hall concert on December 4th, 1904 The march was dedicated to John Milton Hay, U.S. Secretary of State

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The master tapes for this album were recorded in the main auditorium of the Masonic Temple, Detroit, Michigan. In order to re-create the dynamics, balance, and perspective of the original performances, a minimum number of microphones was employed to accomplish the stereo recording. Recording levels were set at the beginning of the session and were not changed thereafter. The sound you hear is what the listener would hear if he were to have the "best seat in the house." The master tapes were recorded by Robert Woods of Advent Records, Inc. Tape to disc transfer was by Glen Glancy of United Sound Recorders. Production supervision was by Jack Renner of Advent Records, Inc., 4150 Mayfield Rd., Cleveland, Ohio 44121. Among the notables performing with the band on this album are Edmund C. Wall, premier clarinetist of the Sousa and Goldman Bands; David Zauder, solo cornetist of the Blossom Festival Band and Cleveland Orchestra, Earle L. Louder, Euphonium Virtuoso; and Paul E. Bierley, tubist and Sousa biographer. The record is produced by H. & L. Record Co P.O. Box 36163, Grosse Pointe Branch Michigan 48236 U.S.A Program annotation by Paul E. Bierley

DETROIT CONCERT BAND, INC. — 20962 Mack Avenue, Grosse Pointe Woods, Mich. 48236

STEREO

SOUSA AMERICAN BICENTENNIAL COLLECTION

VOL 1

STEREO Vol. 1

LEONARD B. SMITH conducts *JOHN PHILIP SOUSA*

HL 7241-S

Evoking The Spirit Of America

Assembled as a tribute to celebrate the 200th anniversary of our country's birth, this collection offers music lovers everywhere the stunning marches of John Philip Sousa, recorded in stereo by this outstanding organization.

THE DETROIT CONCERT BAND is the band without peer! But this is not our assertion alone. The British Broadcasting Corporation's realization of this fact is why a team of technical experts headed by Producer Kenneth Corden was flown from England to film this great band in an hour long TV color Documentary on the life of John Philip Sousa.

Chosen over all bands—American and European—the "*Sousa quality*," as Corden calls it, is what this band has under the baton of its distinguished conductor, Leonard B. Smith.

In Volume I of the **SOUSA AMERICAN BICENTENNIAL COLLECTION**, Dr. Smith and his band again perform—this time in living stereo—those same marches they performed for the BBC.

The full strength of the Detroit Concert Band, as heard on this album, consists of 3 Flutes, 1 Piccolo, 2 Oboes, 2 Bassoons, 18 B♭Clarinets, 1 Bass Clarinet, 4 Saxophones, 6 Cornets, 4 Trumpets, 5 Horns, 2 Baritones, 6 Trombones, 6 Tubas, 1 String Bass and 3 Percussion.

Sousa is rarely, if ever, played with the depth of understanding and technical skill as on this recording. Steeped in the classic band tradition of Goldman, Pryor and Sousa himself, Leonard B. Smith brings an authoritative interpretation to these marches

The career of John Philip Sousa is familiar to every follower of bands and band music. Certainly no one person ever brought more fame or prestige to American bands nor so endeared himself to a public which included the entire world.

It has been my intention and that of the members of my band to honor the memory of and pay tribute to Mr. Sousa through our performances on these recordings. Upon hearing them, we hope the listener will sense a reflection of that aim.

Leonard B. Smith

SIDE ONE

THE THUNDERER (1889)

John Philip Sousa must have taken great delight in giving certain of his marches enigmatic titles. "The Thunderer" is one of them, because no scholar has yet been able to reveal the identity of the "thunderer". It would be safe to assume that he was a Mason, for on the first edition of the sheet music there is a dedication to one of the Masonic organizations with which Sousa was associated, Columbia Commandery No. 2, Knights Templar, Washington, D.C

THE LIBERTY BELL [1893]

It was during an engagement of the Sousa Band at the Trocadero in Chicago that Mr. Sousa brought out this march. He had not, however, decided what its title should be. After witnessing a spectacle called "America" at the Auditorium theatre, he was greatly impressed with a very artistic scenic back-drop depicting the Liberty Bell. Later that day, in a letter from his wife back home, he learned that his little boy, Philip, had marched in Philadelphia with his kindergarten class in honor of the Liberty Bell. Those two incidents determined the title for the new march.

OUR FLIRTATIONS [1880]

Included in "Our Flirtations," the Philadelphia musical show, or "society comedy" (based on multitudinous flirtations by the participants of a picnic party), were several Sousa arrangements and this original march. As was the case with all of the stage productions with which Sousa was associated, the martial melodies have outlived all the others. Composed when Sousa was 25, it was the first march to be structured exactly like many of his most successful marches of later years and is performed here in the original edition.

THE WASHINGTON POST [1889]

The power of the press is often seen in instances where a newspaper can bring a person or institution into prominence. The reverse was true with this march, however, for it gave an obscure Washington, D.C. newspaper international fame.

Just at the time Sousa composed this march (for a children's essay contest sponsored by the paper), the two-step was fast becoming the most popular dance of the day. The rhythm of Sousa's march happened to fit the rhythm of the two-step, and dancemasters adopted it. The new dance quickly swept countries on both sides of the Atlantic and, amazingly, all two-steps were called "Washington posts." Thus by no intent of its own, the name of one of several small newspapers in our nation's capital suddenly was on the lips of people throughout the world.

THE PATHFINDER OF PANAMA [1915]

The Panama Canal was truly a pathfinder, for it sliced some 8,000 miles off the boat trip from New York to San Francisco. To celebrate the completion of the canal, the Panama-Pacific Exposition was held in San Francisco in 1915

Adding color to the already magnificent fair, Sousa's Band gave daily concerts for nine weeks. For this occasion, Sousa composed a march and entitled it appropriately, "The Pathfinder of Panama."

EL CAPITAN [1896]

Now enjoying a revival is the delightful comic opera (or operetta, as some prefer) from which this march was extracted. "El Capitan" was the first of Sousa's stage works to achieve wide success and was performed regularly by leading opera companies for many years. It was eventually superseded as American musical tastes changed, but the lively march lived to become a staple of bands everywhere. It was one of Sousa's favorites as an encore piece.

SIDE TWO

U.S. FIELD ARTILLERY [1917]

It is amazing when one composer can take the music of another and make it into a hit. Such was the case with Gen. Edmund Gruber's "Caisson Song." By request of National Guard officers during World War I, Sousa revised Gruber's song and incorporated it into this stirring march. An immediate success, the trio came to be known as "The Caissons Go Rolling Along" and was adopted by the U.S. Army as their song

In this recording, pistol shots are used in the final strain, just as they were in performances by the Sousa Band

WE ARE COMING [1918]

At the height of America's participation in World War I, the now defunct magazine **Life** sponsored a contest to find a poem suitable for use as a patriotic war song. The prize of five hundred dollars was won by Edith Willis Lynn, and the song was billed as Life's prize song, "We are Coming". Sousa composed the music for it and also re-arranged it as a march. He conducted his 300-piece World War I Navy Band in parades for the Third Liberty Loan Drive and featured the march

There is ample evidence of Sousa's fervent patriotism in this piece, which contains some of his most driving themes

GEORGE WASHINGTON BICENTENNIAL [1930]

On the 200th anniversary of Washington's birthday, just before Sousa's death in 1932, Sousa conducted the combined U.S. Army, Navy and Marine Corps bands in this march on the Capitol Plaza in Washington He had been asked to compose it some two years earlier. In spite of difficulties posed to the performers, this grand old march has been a steady favorite with both professional and non-professional bands

THE NEW YORK HIPPODROME [1915]

What with stage attractions like teams of elephants, actual steam locomotives and some 1,000 performers, one wouldn't expect a band of only 65 men to be among the most memorable attractions at any given show in the New York Hippodrome—the world's largest theater. But Sousa's Band always brought the house down, playing to capacity audiences twice daily for over eight months. The band opened each program with a formal concert and then provided music for the remaining vaudeville attractions from the orchestra pit

Perhaps Sousa realized that some day the world would forget the electrifying performances at this magnificent old theatre, so he composed this march to remind future generations of sensational show business days of yesteryear

THE BELLE OF CHICAGO [1892]

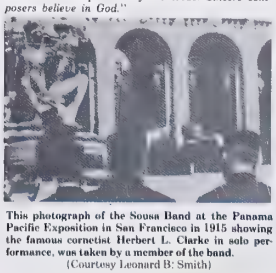
In his early days, Sousa had no adequate idea of the value of his compositions. Up until 1892, he sold all his compositions outright, some as low as five dollars apiece The highest price was fifty. "Semper Fidelis," "The Crusader," "Washington Post," "High School Cadets" and several others brought him thirty-five dollars each and for that sum, he was obliged to furnish three arrangements: one for piano, one for band and one for orchestra

When he submitted "The Belle of Chicago" it was rejected by the intended publisher because, as the publisher explained: "My dear Sousa, a man usually makes one hit in his life. You have made two, 'The Washington Post' and 'High School Cadets.' It is not reasonable to expect you to make another, so I am willing to let another publisher have it."

Sousa was undoubtedly paying his respects to the ladies of Chicago with this march, but he might have had an ulterior motive. Sousa had just organized his band and the management was courting Chicago business interests. An interesting question arises: Was he attempting to gain the support of the Chicago businessmen by buttering up their wives?

THE STARS AND STRIPES FOREVER [1896]

When Sousa penned this, the most famous march ever written, he may not have realized he was creating a miniature masterpiece which would eventually be regarded as one of the most eloquent patriotic statements of all time. What he did realize, however, was that he was relaying a Divine inspiration. In many interviews, he stated: "Any composer who is gloriously aware that he is a composer must believe that he receives his inspirations from a Higher Source. This is part of my life credo. *Sincere composers believe in God.*"



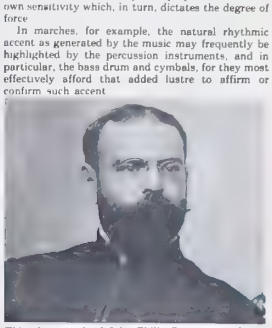
This photograph of the Sousa Band at the Panama Pacific Exposition in San Francisco in 1915 showing the famous cornetist Herbert L. Clarke in solo performance, was taken by a member of the band.
(Courtesy Leonard B. Smith)

Concerning the Interpretation of the Sousa Marches

by
Leonard B Smith

Interpretation of music is certainly not founded on sentimentality nor caprice but must be sought and found in the music itself Investigation of the manner in which a composer has set down his ideas on paper according to the laws of tonality, metre and rhythm, will provide an interpreter with a presentment or instinct for a certain symmetry in which the arrangement of the music will urge him or her to give an amount of force of emphasis proportionate to his own sensitivity which, in turn, dictates the degree of force

In marches, for example, the natural rhythmic accent as generated by the music may frequently be highlighted by the percussion instruments, and in particular, the bass drum and cymbals, for they most effectively afford that added lustre to affirm or confirm such accent



This photograph of John Philip Sousa was taken in 1896, about the time of the composition of his most famous march, "The Stars and Stripes Forever."
(Courtesy The Library of Congress)

It was my extreme good fortune to have been associated with many fine organizations and with many great musicians whom I not only admired but by whom I have undoubtedly been influenced Not the least of these was Edwin Franko Goldman and the Goldman Band with which I was associated as cornet soloist and first chair cornetist for six years. More especially, I was there at the time Sousa's famous bass-drummer, August Helmecke, was also with the band and was at the zenith of his career. This period (1936-41) was prior to the accident in which "Gus" broke his right arm, and from which he never completely regained his former dexterity.

In 1939, the Goldman Band played its longest single engagement, consisting of 210 concerts, 2-a-day for 105 days at the Golden Gate International Exhibition in San Francisco, after which we returned to New York for the regular season on the mall in Central Park. As one might well surmise, we played a tremendous amount of music during that time. Sousa marches were more frequently played as encores than as listed items on the printed programs. Since Gus Helmecke had been credited with the maintenance of styling of Sousa marches because of his judicious use of the bass drum and cymbal accent, and my having already purchased the solo cornet and drum parts to many of these marches, I would regularly notate those bits of interpretation, at the time we played them, so I would have them for myself to refer to at some future time. I also was determined to document his playing and so I captured his artistry on movie film, in color. Indeed, this authenticates the effectiveness of one person playing the two instruments—bass drum and cymbal—together.

Great skill is demanded of a performer to play these two instruments as one. Presumably to allow for greater participation in school music programs, many band directors today divide the instruments, having a player for each. Obviously, it becomes an insuperable task to obtain a *consistently* balanced weight of tone when two individuals are involved; let alone precision in performance.

Our Mr. Kenneth H. Baldwin, referred to by Circus Ringmaster Merle Evans, as "the greatest bass-drummer I have ever heard" is one of few who has mastered the art of playing the two instruments together and it is his artistry heard on these recordings.

THIS RECORDING was made in stereo in the main auditorium of the Masonic Temple, Detroit, Michigan. The use of a multiplicity of microphones was studiously avoided, the aim being to provide the listener with what might be regarded as authentic reproduction of the actual sound, as that listener could be expected to hear it in person, were he to have the "choicest seat in the house." Among the notables performing in the band were Edmund C. Wall, premier clarinetist of the Sousa and Goldman Bands and Paul E. Bierley, tubist and Sousa biographer. The record is produced by H. and L. Record Co., P.O. Box 5109, Grosse Pointe Branch, Michigan 48236 U.S.A., James Schulkey, Chief Recording Engineer. It is pressed by Mus-I-Col, Inc., 780 Oakland Park Avenue, Columbus, Ohio 43224 U.S.A. Program annotations by Paul E. Bierley.

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SCHUBERT
Unvollendete
Wiener Philharmoniker

MENDELSSOHN
Violinkonzert e-moll
Berliner Philharmoniker

WILHELM FURTWÄNGLER

Yehudi Menuhin

Seite 1

FRANZ SCHUBERT

1797 – 1828

Sinfonie Nr. 8 h-moll D. 759 „Unvollendete"
Allegro moderato
Andante con moto

WIENER PHILHARMONIKER
Dirigent
WILHELM FURTWÄNGLER

Aufnahmedatum: 19.–21. Januar 1950
Katalognummer: DB 21 131/33
Matrizennummer: 2WH 7190/95

Seite 2

FELIX MENDELSSOHN-BARTHOLDY

1809 – 1847

Konzert für Violine und Orchester e-moll op. 64
Allegro molto appassionato – Kadenz –
Tempo I – Presto
Allegretto non troppo – Allegro molto vivace

YEHUDI MENUHIN, Violine
BERLINER PHILHARMONIKER
Dirigent
WILHELM FURTWÄNGLER

Aufnahmedatum: 26. Mai 1952
Katalognummer: ALP 1175
Matrizennummer: 2WEA 7945

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Künstler gegen die Zeit

Wilhelm Furtwängler und Yehudi Menuhin gehören zwei verschiedenen Generationen an, und doch repräsentieren sie bei der den gleichen Kunst ertypus der, vorübergehend als anachronistisch abgetan, seit einigen Jahren wieder zunehmende Anerkennung findet. Der Vorwurf, sie seien anachronistisch, gereicht den beiden Künstlern Furtwängler und Menuhin freilich eher zur Ehre, wenn man darunter versteht, daß sie Künstler wider die Zeit waren und sind. Sowohl Furtwängler als auch Menuhin vertreten eine Kunstauffassung, die den Klangfetischisten der beginnenden Stereozeit, dem emotionsfeindlichen Strukturalisten und gar den vermeintlich fortschrittlichen Musiksoziologen natürlich suspekt sein mußte. Furtwängler und Menuhin nämlich vertreten das große Erbe der bürgerlichen Tradition und haben mit ihren Interpretationen sein bestes Teil in unsere Zeit hinübergerettet, jenen Individualismus, jene künstlerische Freiheit, die nicht rücksichtslose Durchsetzung des Individualinteresses gegenüber dem Kunstwerk oder den Geniekult des Virtuosentums meinen, sondern das Ideal eines organisch entstandenen und in der Interpretation organisch nachgestalteten Kunstwerkes. Dazu gehört das humane Pathos, das auch heute noch ihre großen Interpretationen beseelt und vorteilhaft von den Versuchen der mutlosen oder rigoros auf nur einen Werkaspekt beschränkten Interpreten unterscheidet.

Eine Schlüsselrolle in beider Musizieren spielt die Intuition. „Der höchste Grad der Intuition im Leben und in der Kunst ist nur denkbar, wenn Verstand und Gefühl rein, hingebungsvoll und ungetrübt sind und wenn die Technik des Ausdrucks und Denkens eine hohe Stufe selbsttätiger Kontrolle und Freiheit erreicht hat. Dies ist der Punkt, an welchem eine Technik, die man sich mit Vorbedacht angeeignet hat, instinktiv geworden ist." Das schreibt Yehudi Menuhin 1960 in seinem Versuch „Über Kunst und Wissenschaft". Intuition ist die Voraussetzung einer jeden Interpretation, die über die Exekution hinausführen soll, die Voraussetzung eines jeden Musizierens, das der Verselbständigung von Klang, Struktur oder „Instrumentaltechnik, der Verselbständigung der „schönen Stellen" Einhalt zu gebieten vermag und alle musikalischen Parameter als integrierten Bestandteil des musikalischen Werkes erkennt und gestaltet, damit aber als Träger des dem Werke innewohnenden, ihm als Intention zugrundeliegenden Ausdrucks gestaltet.

Diese künstler sche Intuition, deren irrationaler Charakter e ner Generation, die aller Irrationalität abgeschworen hatte, weil sie die Welt in Krieg und Elend gestürzt hatte, zutiefst verdächtigt war, ist heute längst wieder rehabilit'ert. Denn es ist diese künstlerische Intuition, die den großen Interpretat onen von Wilhelm Furtwängler und Yehudi Menuhin ihre unverwechselbare Aura verleiht, ihre Faszination und ihre künstlerische Glaubwürd gkeit, mit einem Wort ihre Maßstablichkeit.

Sigurd Schimpf

Artists Against Their Time

Wilhelm Furtwangler and Yehudi Menuhin belong to different generations, and yet they represent the same type of art st who, for a while, was looked down upon as an anachronism, but during recent years has again got into favour with the public. The fact that they were reproached with being anachronistic, in a way rather reflects great credit on the artists Furtwangler and Menuhin, if the reproach meant to say that they were and are artists "against their time".

Both Furtwangler and Menuhin are exponents of a conception of art which the sound fetishists of the beginning stereophonic age, the anti-emotional structuralists and a so the supposedly progressive musicologists could not but feel suspicious about. For Furtwängler and Menuhin represent the great heritage of the middle class or bourgeois tradition and in their interpretations preserved its finest bequest: that kind of individualism and artistic freedom which neither enforces the artist's individual will on the work of art nor expresses itself in the cult of sheer virtuosoship but tries to serve the organically conceived work of art by reproducing it in an organic interpretation. One of its essential elements is the humane pathos which inspires their great interpretations and makes them stand out in sharp contrast to the attempts of those interpreters who lack the courage or out of an imaginative rigorism concentrate on one aspect of the work only.

The all important factor in Furtwangler's and Menuhin's approach to music is intuition. "The highest degree of intuition in life and art is imaginable only when mind and feeling are pure, completely absorbed and untroubled and when the technique of expressing and thinking has attained a high level of spontaneous control and freedom. This is the point where a technique that was acquired with deliberation becomes instinctive." Yehudi Menuhin says this in his essay „On Art and Science" (1960).

Intuition is the fundamental prerequisite for an interpretation that is supposed to get beyond mere execution for any attempt at music-making that is not merely intent on sound, structure, instrumental technique or beautiful passages, but sees in all the musical parameters considered them an integral part of the musical work and recognises them as the only mediums for realizing the work's inherent expression. This artistic intuition – the irrational character of which seemed rather suspicious to a generation which had lost all confidence in irrationality since it had plunged the world into war and misery – has long since been rehabilitated. For it is this artistic intuition which imparts the unmistakeable aura, the fascination and the artistic veracity – in short, the authoritative significance to Wilhelm Furtwangler's and Yehudi Menuhin's great interpretations.

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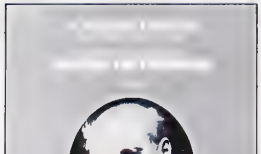

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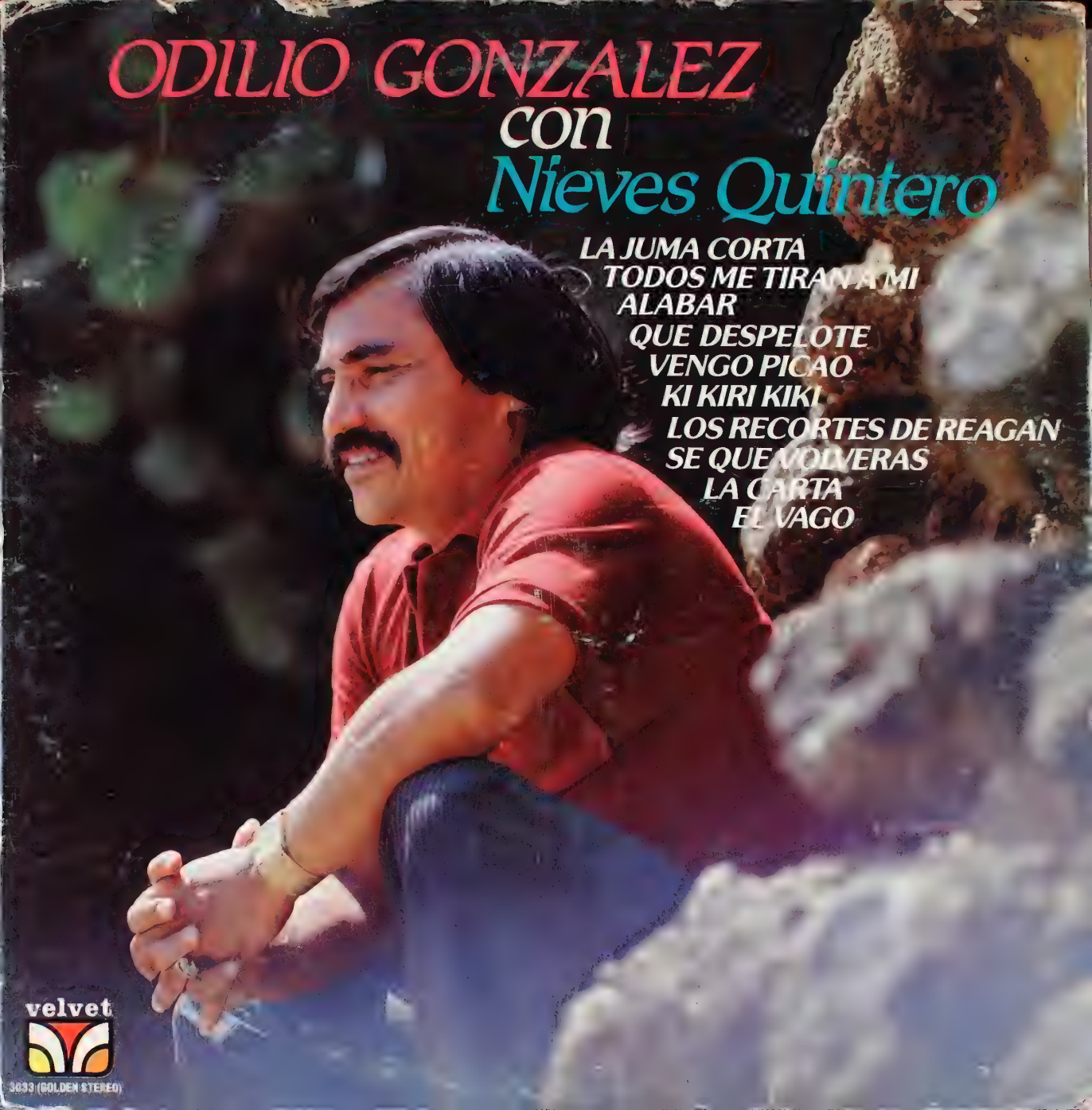
1C 147-00 811/12

1C 147-29 231/2

ODILIO GONZALEZ
con
Nieves Quintero

LA JUMA CORTA
TODOS ME TIRAN A MI
ALABAR
QUE DESPELOTE
VENGO PICAO
KI KIRI KIKI
LOS RECORTES DE REAGAN
SE QUE VOLVERAS
LA CARTA
EL VAGO



velvet

3633 (GOLDEN STEREO)

velvet
ODILIO GONZALEZ
con
NIEVES QUINTERO
Lado (A)
1.- LA JUMA CORTA
(C. Curet Alonso)
2.- TODOS ME TIRAN A MI
(Antonio Cabán Vale)
3.- ALABAR
(C. Curet Alonso)
4.- QUE DESPELOTE
(C. Curet Alonso)
5.- VENGO PICAO
(Wito Jiménez)
Lado (B)
1.- KI KIRI KIKI
(Luz Celenia Tirado)
2.- SE QUE VOLVERAS
(Chuitín)
3.- LA CARTA
(William Ramos)
4.- EL VAGO
(Ismael Núñez Pratts)
5.- LOS RECORTES DE REAGAN
(Ramón Luis Soto)
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Calle Cerra No. 627 Santurce, Puerto Rico 00907
Art Work: Drago Artistic Designs, Inc. — Miami, Fla.
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"Jesus Son of God"

REVEREND

JOHN A. BUTLER

"Jesus Son of God"

REVEREND

JOHN A. BUTLER

Side A

1. Jesus Son of God
   Writer : Rev. John A. Butler (BMI)
2. The Messiah
   Writer : Louis J. Cooper (BMI)
3. Let Jesus Fix It
   Arr : Rev. John A. Butler (BMI)
4. He'll Be Your Friend
   Writer : Louis J. Cooper (BMI)

Side B

5. Are You A Christian
   Writer : Rev. John A. Butler (BMI)
6. Father
   Writer : Louis J. Cooper (BMI)
7. God Won't Let You Have My Soul
   Writer : Curtis Wilson (Wilson Boy Music SESAC)
8. When Jesus Comes Back
   Writer : Louis J. Cooper (BMI)

Producer : Bogdan Knezevich & Louis J. Cooper
Executive Producer : The Wajji Music Group
Recorded At : Central Studio, Silver Spring, MD
Recording & Mixing Engineers : Kevin M. & Bill Plummer
All Instruments By : (The Man) Bogdan Knezevich
All Lead Vocals By : Rev. John A. Butler
All Songs Published By : Louis J. Cooper Publishing Co. (BMI)
Photo : Photogenic Studios, Upper Marlboro, MD 20772
Booking Contracts : Louis Cooper (703) 658-2375
John Butler (703) 658-4922
WAJJI (800) 545-9121 or (202) 546-9121
Album Cover Design : Joseph L. Brown

Background Vocals

Beth McNeal Yates
Ophelia Warrick
Cynthia Wricht
Perry Dennis
Rev. John A. Butler

Additional Background Vocals

"Devotion" Featuring Carlton Burgess
Dayle K. Atterberry
Michelle Slaughter Clark
Lloyd Dyson
Crystal Gilmore
Joanna Johnson
Troy Niskey
Sharon Orr
Kathy Rowley
Juan M. Sellars
Angela Steele
Karen Strong
Barbara Toomer

Courtesy : Donn Edwards Miller Entertainment

This Album Is A Result Of A Vision That God Gave Me And I Hope Everyone That Hears It Will Feel The Same Spirit That I Do. May God Bless You.

Rev. John A. Butler

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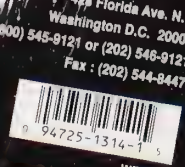

WR1314

Jacket Made in Canada

Heavenly Heartbeat

LARRY AHLBORN

Heavenly Heartbeat

LARRY AHLBORN

SIDE ONE:

1:32 IN MY HEART THERE RINGS A MELODY 1.
3:08 JESUS LOVES ME 2.
2:06 MAKE FRIENDS 3.
4:27 HOW GREAT THOU ART 4.
1:59 I HAVE DECIDED TO FOLLOW JESUS 5.
1:45 I THANK GOD FOR EVERYTHING 6.

SIDE TWO:

1. TO BE LIKE JESUS 3:19
2. OH I WANT TO SEE HIM 2:19
3. I COULD HARDLY SEE THE ROAD FOR THE TEARS 4:03
4. ALL PRAISE & GLORY TO HIM 1:28
5. Medley: GOD BLESS AMERICA/LET THERE BE PEACE ON EARTH 4:03

Scenery painting: Roy Mersereau
Mars Hill, Maine
Photography: George Bloodworth
Art Direction: Jerry Clark

Music Credits:
Directed and arranged by: Henry Slaughter
Engineer: Fred Cameron
Keyboard: Henry Slaughter
Bass Guitar: Duke Dumas
Steel Guitar: Larry Sasser

Recorded and remixed—Oak Valley Sound, Nashville, Tennessee

STEREO/81181

Lovenotes

What a beautiful sight to see the handy work of God weaving time like the lace of the web of the spider as nature sings and rings out His beautiful praise. Therefore let us come before His very presence with singing with melody in our hearts with harmony with Him . . . Heavenly Heartbeat.

What makes the heart beat with this unexclaimed beauty in praise for thanksliving? Many times its a bird in flight, or an animal gracefully running across the meadow enjoying freedom. Or by all means—the heart strikes a happy beat of joy when one sees an old friend at a reunion. And how about when The American Flag is waving her banner of victory high in the breeze of the sky?

If all this and more thrills your inner being, then the music of Heavenly Heartbeat will give you a fresh new appreciation for God's music. For its soft, gentle, mellow touches allow you to experience paradise music of a Heavenly Heartbeat.

Larry Ahlborn
121 South 7th St.
Youngwood, PA 15697
412/925-9517

TUESDAY, JULY 16, 1968 NUMBER - 290

CARLOS GARDEL

Odeon

LDS - 734 - VOL Nº 41

LDS - 734

CARLOS GARDEL

con Acompañamiento de Guitarras - Vol. 41

Lado A

1. La Mariposa - tango
2. La Novia Ausente - tango
3. La Divina Dama - vals
4. La Cieguita - tango
5. Puentecito de Plata - tango
6. La Virgen del Perdon - vals

Lado B

1. Medianoche - tango
2. Callejera - tango
3. Riojana Mía - vals
4. Quimera - tango
5. Como La Mosca - tango
6. Mascotita de Marfil - vals

: Otros Long Plays "ODEON" que puede usted conseguir :

T-100093 CARLOS GARDEL Volumen II: El día que me quieras La canción de Buenos Aires. Volvió una noche, Rosas de otoño. Melodía de arrabal. Noche de Reyes, Sus ojos se cerraron, La mariposa. Golondrinas. Qué vachaché. Lejana tierra mía. El Rosal.

T-100094 CARLOS GARDEL Volumen III. El sueño Gajito de cedrón, Mano a mano. Esclavas blancas. Ventarrón, Tortazos, Compadrón, Vieja Recova. Silvando. Si soy así, Milonguera Milonga del 900.

LDS - 734 CARLOS GARDEL, con acomp. de Guitarras - Vol. No. 41

1. La Mariposa, tango 2. La Novia Ausente, tango 3. La Divina Dama, vals 4. La Cieguita, tango 5. Puentecito de Plata, tango 6. La Virgen del Perdón, vals 1. Medianoche, tango 2. Callejera, tango 3. Riojana Mia, vals 4. Quimera, tango 5. Como la Mosca, tango 6. Mascotita de Marfil, vals

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STEREO

MHS

3027

SPANISH VOCAL MUSIC FROM THE TIME OF CHARLES V

•

Ana Maria MIRANDA, *Soprano*

Society of Ancient Instruments of Paris

Roger COTTE, *Director*

MHS 3027

SPANISH VOCAL MUSIC FROM THE TIME OF CHARLES V

Side 1:

1. En La Fuente del Rosel (Pisador)
2. Tres Morillas Me Enamoran (Anon.)
3. De Antequera Sale El Moro (Morales)
4. Pase El Agua, Julieta (Anon.)
5. Ay, Linda Amiga (Anon.)
6. De La Vida de Este Mundo (Anon.)
7. Las Mis Penas, Madre (Escobar)
8. Pastorcico, Non Te Aduermas (Anon.)
9. Toda Mi Vida Os Ame (Milan)
10. Por Unos Puertos Arriba (Ribera)

Side 2:

11. Dindirindin (Anon.)
12. Con Amores La Mi Madre (Anchieta)
13. Duelete de Mi, Señora (Vasquez)
14. Ay Triste Que Vengo (Anon.)
15. Quien Amores, Ten (Milan)
16. De Los Alamos Vengo (Anon.)
17. A Tal Perdida Tan Triste (Encina)
18. Que Bien Me Lo Veo (Anon.)
19. Pampano Verde (de la Torre)
20. A La Caza, Sus, A Caza (Gabrieli)

Ana Maria MIRANDA, *Soprano*
Society of Ancient Instruments of Paris
Roger COTTE, *Director*

Three different kinds of music are represented in this collection: VILLANCICOS, LOVE SONGS and FOLK-SONGS. The Villancicos have their origin in the songs of the people, as the term itself indicates. In the Middle Ages these were the simple songs of shepherds but the style progressed at the time of the Renaissance and produced a sort of poetical composition taken up by musicians

The "Romances" (love songs) represented the survival, suitably adapted to prevailing tastes, of the ballads which were still being sung at the end of the Arab domination in Spain in the 16th century. These works are known to us as vocal polyphony or as written arrangements for the vihuela a plucked string instrument which was the forerunner of the lute and the guitar. The musicologist Arne Dörumsgaard has chosen to present them to us in a version for instruments of the period but freely arranged to suit the needs of a modern audience

The song EN LA FUENTE DEL ROSEL is borrowed from the *LIBRO DE MUSICA DE VIHUELA* which was published in Salamanca in 1552 by the vihuela player Diego Pisador and dedicated to King Philip II, son of Charles V. This little pastoral song is evidently much older and certainly dates from before 1500

TRES MORILLAS ME ENMORAN, also a type of folk song, is known to us through the collection "Codice de Palacio" made in the 19th century by the musicologist Asenjo Barbieri. This is an anonymous 15th-century composition, played here as at that time, most often with a simple vihuela accompaniment.

DE ANTEQUERA SALE EL MORO (The Moor abandons Antequera) by Christobal de Morales (1500-1553) is an ancient ballad. The poem deals with the retaking, in 1410, of Antequera — an Andalousian town by the "Infant Don Fernando I de Aragon," after centuries of Arab domination.

PASE EL AGUA, JULIETA ("Cross over the water, my Juliet") is a 15th-century song for dancing of unknown origin. The words have a strange mixture of French, Spanish and Italian.

AY LINDA AMIGA is another popular love song, accompanied here by vihuela and lute.

DE LA VIDA DE ESTE MUNDO ("Life in this world"), a sort of melancholic study on human destiny, is of aristocratic if not scholarly origin.

LAS MIS PENAS, MADRE ("My troubles mother are those of love") by Pedro de Escobar (15th century) is a court inspired folk song. The listener will not fail to notice the instrumental accompaniment parodying the sound of a small choir organ such as was often used at that time for intimate music.

PASTORCICO NON TE ADUERMAS ("Shepherd don't go to sleep"), by an unknown 15th-century poet and musician. It is a pastoral song like the "Cancionero de Palacio" of the Catholic Kings and is at the same time light and graceful. The end nevertheless seems to open the way to deeper thinking: "why do you sleep? If you allow your sheep to get lost, you lose yourself."

The villancico TODA MI VIDA OS AME ("All my life I have loved you") is taken from the famous *LIBRO DE MUSICA DE VIUELA DE MANO* — published in Valencia in 1535 by the vihuela player Luis de Milan These works were dedicated to the King of Portugal, Don Juhan (John III)

POR UNOS PUERTOS ARRIBA ("By mountain tracks") is a romance by Antonio de Ribera dated 1506. It describes the anguish of a knight lost in the mountains. He has to leave his dear horse on the way and follow his private Calvary alone on foot.

The fifteenth-century anonymous song, DINDIRINDIN, brings to mind the classic call of the Nightingale, so often taken up by French songwriters of the period: "I got up early in the morning and met a Nightingale who was singing . . .

CON AMORES, LA MI MADRE ("Each night my mother lovingly put me to sleep") is one of the rare secular works that have been handed down to us by Juan de Anchieta, who died in 1523, a master considered as one of the founders of the Spanish polyphonic school.

The villancico DUELETE DE MI, SEÑORA is particularly representative of Juan Vasquez' art (about 1500-1560). His polyphonic compositions (such as these here) have sometimes earned him the title "Castillian madrigal writer" for their subtlety and delicacy.

AY TRISTE QUE VENGO ("You see me sad and lost from love") is another court-inspired folk song. It is taken from a large collection made by the poet and composer Juan del Encina (1468-1529).

QUEN AMORES TEN ("He who has a lover in Castille") is taken from the book on the vihuela by Luis de Milan.

DE LOS ALAMOS VENGO, which is presented here as taken from an anonymous 15th-century version, is an ancient popular tune, an authentic villancico that several generations of Spanish musicians have taken up. Vasquez and later Miguel de Fuenllana made magnificent adaptations for the voice and for the vihuela de mano. De Falla used the theme in the first movement of his concerto for Harpsichord; finally Joaquin Rodrigo made a wonderful adaptation for voice and orchestra in a firmly modern lanugaue.

A TAL PERDIDA TAN TRISTE ("Such a great and sad loss") by Juan del Ancina is a villancico inspired by the death of the son of Ferdinand and Isabelle, Prince Don Juan of Aragon, who died at the age of 20 in 1498.

QUE BIEN ME LO VEO ("I see it clearly") is a court-inspired composition of exaggeratedly affected style. It is the work of an anonymous fifteenth-century composer.

PAMPANO VERDE, played here in a version accompanied by the vihuela, was an original villancico known in the form of a four-part polyphonic song. The composer was Francisco de la Torre, a musician later heard of succesively in the service of the Chapel of Ferdinand of Aragon then Isabella of Castille.

A LA CAZA, SUS A CAZA is one of several secular polyphonic compositions by the composer and singer Gabriel of the Chapel of Ferdinand the Catholic. The text develops courtly metaphors about hunting.

The listener will notice the use the arranger has made of the "cornet à bouquin," a woodwind instrument with mouthpiece and holes.

* * *

ROGER COTTE

Ana Maria Miranda

The youth and beauty of Ana Maria Miranda cannot but increase the pleasure of listening to her voice, which is one of rare purity, and appreciating the style and the legato which allow her to be as at ease with the lied and oratorio as with opera.

Born in Paris in 1942 of French origin, she was brought up in Argentina. She studied music in Paris under the direction of private tutors and at l'Ecole Normale de Musique. She is the winner of numerous international competitions: The Darius Milhaud competition, the Debussy-Ravel competition, the competition of the Interpretation of French Melods

Roger Cotte

Roger Cotte, who directed the interpretation of this record, has for long been the voluntary collaborator of Paul Brunold, the most amazing of all curators to whom for the past century and a half the guardianship of the Instrumental Museum of the Paris Conservatoire has been confided. The "Society of ancient instruments of Paris," set up by Roger Cotte is a gathering of artists who are highly and exclusively specialists in the technics of such unusual instruments as the lute, ancient harps, the viels and viola da gamba, recorder (ancient flute), ancient horn, crumhorn, etc

Arne Dörumsgaarde

The musicologist Arne Dörumsgaarde, who has prepared the selection of works recorded here, was born in Norway in 1921. He is especially known for his arrangements and harmonisations of old vocal music, which the greatest singers in the world have included in their repertoire: Kirsten Flagstad, Gérard Souzay, Richard Lewis, to name but the most famous

He has devoted himself to the compilation of a huge anthology of old melodies from all the European countries: nearly 2,000 titles of which 350 have already been edited and about 300 recorded.

Timings

Side 1: 1:21 - 1:35 - 1:49 - 1:18 - 2:16
0:54 - 2:04 - 1:54 - 1:52 - 1:59

Side 2: 1:35 - 1:41 - 2:23 - 1:46 - 1:50
1:21 - 1:20 - 1:36 - 1:53 - 1:47

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TCHAIKOVSKY
manfred

CHS-1308

bolshoi symphony orchestra

ALEXANDER GAUK, conductor

Crown Hall Society

TCHAIKOVSKY • Manfred

Symphony in Four Tableaux, Opus 58

Bolshoi Symphony Orchestra • Alexander Gauk, *conductor*

It was Balakireff, the guiding spirit of Russian nationalist music, who conceived the idea of basing a program-symphony on Byron's *Manfred*. He first presented the subject to Berlioz, who did not accept it, and then, many years later, he offered it to Tchaikovsky. The response was anything but encouraging, even though, long before this, another such suggestion of Balakireff's had resulted in the composition of *Romeo and Juliet*. But Balakireff was not to be put off. He realized that Tchaikovsky's temperament and outlook were quite in accord with those of Byron's hero, and he was convinced by Tchaikovsky's success with *Francesca da Rimini* (a work based on a section of Dante's *Divine Comedy* that Byron had rendered in English) that the composer could achieve brilliant results with *Manfred*—that it would be his masterpiece. He sent Tchaikovsky a detailed program, listed the keys to be used, and prescribed the employment of some recurrent musical idea throughout the work. But it was not until two years later (in 1884), after Balakireff had again proposed a program and a series of keys, that Tchaikovsky was persuaded to undertake the symphony. There is no sign, however, that he was really attracted by the plan. He seems instead to have given his word, and then to have looked upon the task as a distasteful duty. There are complaints about the complexity of the subject, and even about program music in general—it is difficult to write, inferior to absolute music, and so on. Tchaikovsky finally did come to have a high regard for his composition, but even this was a temporary state of affairs; later in life he felt it to be extremely poor, except for the first movement. He had no abiding awareness of its value. And curiously enough, this has also been the attitude of later times; *Manfred* is hardly performed, and it attracts little favorable attention when it is—a puzzling situation in view of the fact that it is possibly Tchaikovsky's greatest achievement.

Byron's *Manfred* (1817) is a dramatic poem in three acts, which Byron contrived to make completely beyond the possibility of actual stage presentation. It is a Faustian drama set in the Alps—a highly original work possessing almost no connection with the historical Manfred (who was a thirteenth-century King of Sicily). Arimanes is its Mephistopheles, and Astarte its Margaret. The popularity and influence of the poem throughout Europe have been impressive. It has undergone thirty-three translations into twelve languages (four of them into Russian), and it led Schumann to compose a kind of melodrama whose overture is unrivalled among his works in intensity and power.

When Tchaikovsky finally accepted the idea of basing a work upon *Manfred*, he did so with a commendable seriousness of purpose. Not content with the superficial picture given by Balakireff's lifeless outline, he went to the poem itself. He even carried it off to the Alps, and read it in the actual setting in which it takes place. There can be no doubt that he thoroughly grasped the feeling of the drama, and that he sincerely believed he was recasting it in terms of music. And that he should have been able to do so was in a way inevitable, for the characteristics of nineteenth-century Romanticism that were epitomized in *Manfred* were just those to which Tchaikovsky had always been drawn: the isolation of genius, and the defiance of fate. This was Tchaikovsky's golden opportunity—though he seems never to have realized it—to bring his message to the world on an epic scale.

Manfred is called a "Symphony in Four Tableaux." It is a large scale work and a long one, and it is written for a large orchestra which includes two harps. It is Tchaikovsky's Opus 58, and was composed in 1885, a year that in many ways was a turning point in his life. The dedication is to Mily Balakireff. As a four-movement composition, *Manfred* is really a program-symphony rather than a symphonic poem, and it is thus a late descendant of Berlioz's *Symphonie Fantastique* and Liszt's *Faust Symphony*. In the case of Tchaikovsky, such a work was after all not too different from the conventional numbered symphonies, for although Tchaikovsky himself often drew a firm line of distinction between programmatic and absolute music, the only real distinction in his music is that the program is explicit in the one, and more or less unrevealed in the other. Some program there always seems to be, however, and we may seriously question whether absolute music had any significance at all for Tchaikovsky. ("I should be sorry," he once wrote, "if symphonies that mean nothing should flow from my pen, consisting solely of a progression of harmonies, rhythms and modulations.")

The program of *Manfred* does not demand too much from music in the way of complex description or narration; it presents an excellent combination of psychological states with a few concrete events and natural settings. And the music conveys even these few happenings and scenes mostly through their effect upon our feelings and moods rather than by means of more literal kinds of description. The program is as follows:

"I. Manfred wanders in the Alps. Tormented by the deadly agonies of doubt, torn by remorse and despair, his soul is the victim of sufferings without name. He has fathomed the mysteries of the occult sciences, thanks to which the dark powers of hell have submitted to him. But neither these sciences nor anything in this world can give him the *forgetfulness* to which alone he aspires. The memory of the beautiful Astarte, whom he has loved and lost, consumes his heart. Nothing can cast off the curse that weighs upon the soul of Manfred, and without cessation or respite he is delivered to the tortures of the cruelest despair.

"II. The fairy of the Alps appears before Manfred beneath the rainbow of the torrent.

"III. Pastorale. The simple, free, and peaceful life of the mountaineers.

"IV. The subterranean palace of Arimanes. Infernal orgy. Manfred appears in the middle of the bacchanal. Evocation of the shade of Astarte. She foretells the term of his earthy toil. Death of Manfred."

The first movement (which starts *Lento lugubre)* broods and strives by turns, and it appropriately wanders in tempo and in key. Although the work is in B minor, this key is not heard at the beginning, and is not reached for quite some time. The second movement is a delicate scherzo (marked *Vivace con spirito)* with a beguiling trio dominated by lovely, fluent melody. In the third movement *(Andante con moto)*, Tchaikovsky succeeds wonderfully in creating the same kind of haunting and unforgettable atmosphere that we find in Berlioz's pastoral scenes. The last movement (opening *Allegro con fuoco)* settles down more to dramatic events, and in the interest of the story, it very effectively brings back much of the musical material of the first movement.

Thus the programmatic nature of the music runs a remarkably extended gamut, from the subjective picture of a personality, through two mood paintings of natural scenes, to the realistic depiction of dramatic events. And where the middle two movements show us a musically conceived form, the first and last are subservient to the program in their structure. Altogether this is a superlative example of program music, and it reveals every side of Tchaikovsky's genius. It is high time that we gave it a deserved place among the few greatest works of its composer.

EDWARD LIPPMAN

Alexander Gauk, a veteran of the Bolshoi Theater and one of Russia's foremost conductors, is well known for his work on the concert stage and is at present a staff conductor of the State Radio Orchestra of the USSR. This recording was processed from high fidelity master tapes by arrangement with Leeds Music Corporation and is *the only authorized recording*. Cover photograph through the courtesy of The Swiss National Travel Office, New York.

CHS 1308

TCHAIKOVSKY: Manfred; Symphony in Four Tableaux, Opus 58

TCHAIKOVSKY: Manfred; Symphony in Four Tableaux, Opus 58

9 LESSONS AND CAROLS FOR SUMMER

Three Centuries
Festival Singers
Noel Edison Director

Narration by
Nicholas Parnell
Patricia Galloway

Three Centuries Festival Singers

Professional singers audition from across Southern Ontario for the Three Centuries Festival Choir, and are in residence in Elora for a month each summer. The choir was founded in 1981 under the direction of Noel Edison and has achieved an outstanding reputation for artistic excellence. The choir is a prominent and popular feature of the annual Festival programme.

▷▷ 9 Lessons and Carols for Summer

Press Comments

"The idea of the lessons and carols sounded fascinating. In the actual event, it proved splendid . . ." (The Globe and Mail)
John Kraglund

"Singing of this degree of sensitivity reflects admirably on the Three Centuries Festival and its Director, Noel Edison" (The Toronto Star)
William Littler

● SIDE ONE

The Creation
Scripture: Genesis 1.1
Carol: The Truth from Above — Traditional
Arr. R. Vaughan Williams
Verse: Early English Christian Poetry
Carol: Carol of Beauty — French
Arr. Martin Shaw

Man In Paradise
Scripture: Genesis 2. 7-10, 16, 17
Verse: Wonder — Thomas Traherne
Carol: The Lord did First Adam Make
Arr. D. Willcocks

The Fall of Adam
Scripture: Genesis 3. 8-19
Carol: Remember O Thou Man — Welsh
T. Ravenscroft, 1611
Verse: What I'm Doing Here — Leonard Cohen
Hymn: Turn Back O Man — Old 124th

Paradise In Ruins
Scripture: Isaiah 5. 1-7
Verse: East Coker — T.S. Eliot
Carol: In Stille Nacht — J. Brahms

Spring as the Earnest of Paradise
Scripture: Song of Songs 2. 10-14
Verse: A Shropshire Lad II — A.E. Housman
Carol: Hilariter — German Traditional
Arr. Martin Shaw

● SIDE TWO

Anthem: My Beloved Spake — P. Hadley

The Promise of Paradise Renewed
Scripture: Joel 12. 21-27
Verse: Little Gidding — T.S. Eliot
Carol: Sumer is Icumen In — P. Skoggard

The Promise Endures
Scripture: Amos 9. 11-15
Verse: Sermon for Christmas Day 1621 ?
J. Donne
Hymn: This is My Father's World — Terra Beata

The Promise Fulfilled
Scripture: Luke 12. 22-31
Verse: ~~Poems of the Imagination XII~~ of Wm. Lindsay Gordon
W. Wordsworth
Carol: Now the Green Blade Riseth — E. Routley

Paradise Regained
Scripture: Revelation 21. 1-7
Anthem: And I Saw a New Heaven — E.L. Bainton
Verse: For the Time Being — W.H. Auden

Director:

NOEL EDISON

Noel Edison is the Artistic Director of the Elora Three Centuries Festival, a position he assumed in 1983 at the age of 24.
A native of Toronto, he holds a Baccalaureate of Music from Wilfrid Laurier University and has studied with many distinguished Canadian and European conductors. Apart from his responsibilities as Artistic Director and conductor of the Festival choir and orchestra, he is also the Music Master of St. John's-Kilmarnock school and Organist and Choirmaster of St. John's Anglican Church. In 1982 he received the Young Canadian Achiever's Award from the Office of the Prime Minister for Artistic services to the community

THOMAS FITCHES

THOMAS FITCHES is well-known to Festival audiences, having performed in several concerts in previous seasons. He received his training in Toronto and the Royal School of Church Music in Croydon, England. He has been organist and choirmaster of St. Clement's Anglican Church in Toronto for the past 14 years.

Narration:

NICHOLAS PENNELL

Nicholas Pennell returns to Stratford to play Sassoon in *Not About Heroes*, Gayev in *The Cherry Orchard* and Ulysses in *Troilus and Cressida*. Last season, he appeared as Camillo in *The Winter's Tale*, Antiochus and Boult in *Pericles* and Pisanio in *Cymbeline*. A prominent member of the company since 1972, Mr. Pennell's many Shakespearean roles at Stratford include Orlando, Pericles, Berowne, Hamlet, Ariel, Mercutio, Brutus, Richard II, Iago, Macbeth, Jaques and many others. His other Festival credits include the roles of Theseus and Oberon in *A Midsummer Night's Dream*, Holofernes in *Love's Labour's Lost*, Cléante in *Tartuffe*, Marlow in *She Stoops to Conquer*, Jack Worthing in *The Importance of Being Earnest*, Oswald in *Ghosts*, Philinte in *The Misanthrope*, Faulkland in *The Rivals*, Smooth in *Wild Oats*, Victor in *Private Lives*, Grandier in *The Devils* and Leonard Woolf in *Virginia* (which transferred in 1980 to London's Royal Haymarket Theatre). This past winter, he toured to Carleton College in Northfield, Minnesota and other major American cities with his one-man show, *A Variable Passion*. Mr. Pennell's more than 250 television credits include the starring role of Michael Mont in *The Forsyte Saga* series and his film credits include *Isadora*, *David Copperfield* and *The Battle of Britain*.

Narration:

PAT GALLOWAY

Returning for her 20th Stratford season, Pat Galloway plays Ranevskaya in *The Cherry Orchard*. Last season she appeared as Alice in *A Man For All Seasons* and in 1985 she played Ruth in *The Pirates of Penzance*. A highly versatile talent, her numerous Festival credits range from Dorine in *Tartuffe* to Kate in *The Taming of the Shrew*, Lady Macbeth in *Macbeth*, Queen Elizabeth in *Mary Stuart* and the title roles in *St. Joan* and *The Duchess of Malfi*. She also directed the Festival's 1975 production of *Le Magicien*.
Ms. Galloway is also a seasoned performer in both cabaret and musical theatre. She co-produced and starred in a series of topical revues at Toronto's Theatre-in-the-Dell and, in 1980, joined Roderick Cook in *Oh Coward!* at the Imperial Room in Toronto.
Since coming to Canada from England in 1957, she has worked with such companies as the Canadian Players, the Vancouver Playhouse, the Manitoba Theatre Centre, the Shaw Festival and Victoria's Bastion Theatre. In 1980-81, she co-starred with Brian Bedford in the North American tour of *Whose Life Is It Anyway?*

COVER DESIGN . MACKAY HOUSTOUN ● ●DIGITAL RECORDING . ●SOUND ENGINEER . DAVID BURNHAM ●RECORDED AT ST. JOHN'S CHURCH ELORA ONTARIO CANADA

WRC1-5338

The Origin

The idea of performing a "Nine Lessons and Carols for Summer" originated in the fertile mind of our Artistic Director. He wanted to share in the immense popularity of the "Nine Lessons and Carols for Christmas" which is broadcast annually from King's College, Cambridge. There are few record collections around the English-speaking world that do not contain at least one rendition of this famous Service.

This recording of "Nine Lessons and Carols" has been specially designed for a summer day. The text is redolent of gardens — primaeval, despoiled, and paradisal. Flowers blossom and wither, vineyards hang ripe with fruit or are trampled underfoot by invaders, and the "host of golden daffodils" bespeaks the coming Kingdom of God.

The Bidding Prayer and the Blessing have been omitted on the disk because this "Nine Lessons" is presented as a concert rather than a Service. The music consists of carols with a summery theme, together with two anthems whose affinity to the text make their inclusion almost inevitable. Elora composer, Peter Skoggard was invited by the Festival to write the music for this performance of the carol "Sumer is icumen in".

Canon Robert Hulse

The Bidding Prayer

Beloved in Christ at this glorious season of the year, when we are caressed by the comfortable ambience of Summer, let us remember God's loving promise to restore to all mankind that Paradisal State wherein unending Summer abides and never-fading blossoms.

Let us hear first the story of our disobedience beneath the bowers of Eden, when our primaeval forebears, through wilful ambition and most crooked dealing, turned to wintry waste the Vineyard that a smiling Providence had so graciously planted for us.

Let us hear how God sends Spring to be the promise of kindly Summer; sour grapes sweeten, the threshing floor is piled high with grain, rugged nature is tamed again, and flowers spring by the wayside in glorious profusion.

In all that we see round us on a pleasant Summer day, we see the ancient pledge of God's promise, wonderfully fulfilled.

Let us gather then our dreams and visions and offer them up, with a sure and certain hope, in the words which Christ himself has taught us: "Our Father ..."

Blessing

O God, we thank thee for this earth, our home; for the wide sky and the blessed sun, for the salt sea and the running water, for the everlasting hills and the never-resting winds, for trees and the common grass underfoot.

We thank thee for our senses, by which we hear the songs of the birds, and see the splendour of the summer fields, and taste of the autumn fruits, and rejoice in the feel of the snow, and smell the breath of spring.

Grant us a heart wide open to all this beauty and give us grace never to pass unseeing a host of golden daffodils aglow with thy glory, O God, our creator who livest and reignest for ever and ever. Amen.

Adapted from A. S. T. Fisher
An anthology of prayers

The Critics Review:

The lessons and carols format posed a unique challenge in transposing a Christmas tradition — made especially popular by choral performances from King's College, Cambridge — to the vigorous, physical images of summer.

Its success in concept was a dual triumph for Edison, who selected outstanding examples of ancient and contemporary music, and St. John's Canon Robert Hulse, who chose scripture passages from the fresh and eloquent 1940s Bible translation of Ronald Knox, blending them thematically with an adventurous array of poetry that ranged from the Middle Ages, through Donne and Traherne to Hopkins, Housman, and even Leonard Cohen.

Musical and literary components were then arranged in nine groups that traced the history of God and humanity from creation, through the pain of sin and loss of paradise, to hope, renewal and a new paradise in heaven.

In performance, the effect of this picturesque gathering of words was alternately startling and moving, delivered by both Pennell and the Three Centuries singers in clear, uncompromising, and wholly beautiful sound.

Familiar Bible passages took on a striking color in crisp modern phrases, while the fluid vowels of Medieval lyrics struck sparks against the toughened lines of Cohen, Eliot and Auden.

Edison's 18 professional voices reflected a similar care and reverence for words, delivering exquisite balanced sound in uncluttered and mainly-unaccompanied settings, like those of the early English lyrics, The Truth From Above, Carol of Beauty and Remember O Thou Man.

But whether in ancient or modern settings — one of them a robust version of Sumer is Icumen In, arranged by local composer Peter Skoggard — the timbre was pure, clear and almost childlike, as if the music were meant to fill an enormous cathedral without perceptible strain. Even in the much smaller space of St. John's, that concentration of tone became luminous and resounding, yet so precise that references to the printed program text were rarely necessary.

PAULINE DURICHEN
(The Kitchener-Waterloo Record)

WRC4-5338

VANGUARD RECORDINGS FOR THE CONNOISSEUR BGS 5005 STEREOLAB

J. S. Bach

MAGNIFICAT IN D

CANTATA No. 50

"Nun ist das Heil und die Kraft"

Mimi Coertse *and* Margaret Sjöstedt, *sopranos*
Hilde Rössl-Majdan, *alto* • Anton Dermota, *tenor*
Frederick Guthrie, *bass*

Choir and Orchestra of the Vienna State Opera

FELIX PROHASKA
conductor

MADONNA AND CHILD
BY MICHAELANGELO

Recorded and Released under the Auspices of

The Bach Guild

VANGUARD QUALITY CONTROL
HIGH FIDELITY

J. S. Bach

MAGNIFICAT in D

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Choir and Orchestra of the Vienna State Opera
FELIX PROHASKA
conductor

A Stereophonic Recording STEREOLAB·BGS-5005

AMONG musicians of about the year 1800, Johann Sebastian Bach (1685-1750) was remembered more as a musical pedagogue and theorist, although one of unquestioned genius, than as a great composer. The "Bach" whom Haydn and Mozart had admired so devoutly was the son, Karl Philipp Emanuel. The father's *Well Tempered Clavier* was of course known — Beethoven indeed had won great distinction in Vienna through his performance of these preludes and fugues—but the extent of Bach's achievement, notably in the realm of vocal music, was wholly unsuspected, since none of it had ever been printed. In 1802 appeared the Bach biography by Johann Nicolaus Forkel, the son of a shoemaker who had become one of the foremost musicologists of the time. Inspired by this groundbreaking work, the Bach revival slowly got under way. In 1811 Simrock published the great *Magnificat*, knowing only the earlier version of this work in E flat, which had probably been written by Bach in 1723. To touch briefly on the highlights of the rediscovery of Bach, 1829 saw the first public performance since Bach's own day of the *St. Matthew Passion*, under Felix Mendelssohn; 1845 saw the publication of the *B minor Mass;* 1850 saw the formation of the Bach Gesellschaft, for the purpose of publishing the complete Bach works. It was under the auspices of the Bach Gesellschaft that the definitive version of the *Magnificat* appeared, in D, edited from the score, one of Bach's most beautiful autographs, that had been written by him at about 1730.

The *Magnificat in D* must have been a great favorite in Bach's Leipzig. To this day it has remained one of his most beloved works. It is a setting, in the full splendor of the baroque style, of the traditional Vesper canticle of the Western Church, the "Song of the Blessed Virgin Mary." In Leipzig, it was performed on the great Feast days, and Bach's first version was probably written for Christmas Day, 1723, the first year of his service in that city. The *Magnificat* traditionally came after the sermon, as a great outburst of confidence and joy. For the music preceding the sermon, Bach composed the lovely "Christmas" Cantata No. 63, *Christen atzet diesen Tag,* (Bach Guild BG-518). Because of its place as the culmination of the service, the *Magnificat* could not be too lengthy a work, and Bach's *Magnificat in D* is unique even in his output for its concentration. It remains big in conception, comparable in this respect to much more extended works like the *B minor Mass,* and abundant in inspired melody.

The forces employed are considerable: five-part chorus, five soloists, and the "full" Bach orchestra, including three trumpets, two flutes, two oboes, strings, tympani and continuo instruments; the "festive" orchestra of the time. The style is that of a great sacred concert, and because of the relative briefness of the text, which is in Latin, Bach makes the fullest symbolic use of the repeated words, using the word-sounds as well for almost musical effects. This is apparent in the opening chorus, set only to the words *Magnificat anima mea Dominum,* and laid out like a grand and spacious concerto first-movement, with a magnificent opening and closing *tutti,* while the chorus enters, with its repetition of "Magnificat," like the solo group in a concerto. Having here displayed his full orchestral array, Bach develops a lovely variety of instrumental colors in the ensuing movements, like a lesson in the expressive uses of timbre. The aria for second soprano, *Et exultavit,* is accompanied only by a flowing counterpoint of strings, which carry out its feeling of sweet, melodious tenderness. The following aria, for first soprano, *Qui respexit,* achieves added poignance by being a duet for soprano and oboe, the two parts moving as equals. And upon this aria the chorus breaks in dramatically, with the words *Omnes generationes* — "All generations" — hurled about in antiphonal cries, and the full orchestra (but for trumpets) re-entering. The jubilant sounds make clear Bach's message, that this is a festival for "all people and all times."

To carry further the parallel to the Bach concerto style, the bass aria *Quia fecit* is like a great slow movement (that of the E major violin concerto for example), the voice spinning a slow florid line over a motif, repeated in *semi-ostinato* style, in the bass. The following alto-tenor duet, *Et misericordia,* is perhaps the most sensuously beautiful part of the score, the voices supported by flutes and muted strings, and the rocking, triple-time measure evoking the image of a lullaby. Then again in the magnificent contrapuntal chorus *Fecit potentiam* we have what may be called a concerto form, really a "concerto for voices" with Bach marvellously contrasting passages for one or another choir, or group of choirs, against the full massed voices, and the orchestra, including trumpets and drums, adding its colors. The momentum comes to a powerful *Adagio* halt, and then the descending chromatic phrases of the violin are heard, introducing the tenor aria *Deposuit,* and illustrating in their downward movement, "He hath put down the mighty." Two flutes play the *obbligato* role in the alto aria, *Esurientes.* Then comes the mysteriously beautiful and symbolic chorus for women's voices, *Suscepit Israel,* with the oboes above in unison, softly intoning the traditional *Magnificat* chorale. For the first time in the work a fugue is heard, in the chorus with continuo accompaniment, *Sicut locutus est.* The orchestral splendors return with the closing movement, as the chorus peals out the word "Gloria", and Bach creates a magnificent effect in alternating the massed choral sound with the imitative entry of the individual choirs. On the words *Sicut erat* he rounds out the composition with an extraordinary free recall of the very opening music, like a stirring variation on themes he had laid down in the beginning.

Of the Cantata No. 50, Spitta's remarks are succinct and to the point. "A mighty torso of a church cantata is preserved in a double chorus with the richest orchestral accompaniment, on the words *Nun ist das Heil,* etc. It must be called a torso, for it seems that in its present form it falls in with no church use whatever. It is too short to lay claim to the title of church cantata in regular form; it cannot serve as a motet by reason of its concerted accompaniments and its subject would of course forbid all thought of its being performed during the communion service; and there is no other occasion for which it would be suitable. It must certainly have formed the opening of a complete cantata for Michaelmas, and it may be assumed to have had an orchestral prelude. The colossal piece, however, by itself, with its ponderous march and its wild cries of victory is an imperishable monument of German art."

NOTES BY S. W. BENNETT

MAGNIFICAT in D

1. CHORUS

Magnificat anima mea Dominum.	My soul doth magnify the Lord.

2. ARIA, soprano II

Et exultavit spiritus meus in Deo salutari meo.	And my spirit hath rejoiced to God my Saviour.

3. ARIA, soprano I

Qui respexit humilitatem ancilae suae: ecce enim ex hoc beatam me dicent.	For He hath regarded the low estate of His hand-maiden; for behold, from henceforth all generations shall call me blessed.

4. CHORUS

Omnes generationes.	All generations.

5. ARIA, bass

Quia fecit mihi magna qui potens est, et sanctum nomen ejus.	For He that is mighty hath done to me great things; and holy is His name.

6. DUET, alto and tenor

Et misericordia a progenie in progenies timentibus eum.	And His mercy is on them that fear Him from generation to generation.

7. CHORUS

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.	He hath showed strength with His arm; He hath scattered the proud in the imagination of their hearts.

8. ARIA, tenor

Deposuit potentes de sede et exaltavit humiles.	He hath put down the mighty from their seats, and exalted them of low degree.

9. ARIA, alto

Esurientes implevit bonus et divites dimisit inanes.	He hath filled the hungry with good things; and the rich He hath sent empty away.

10. CHORUS (soprano and alto choirs)

Suscepit Israel puerum suum, recordatus misericordiae suae.	He hath holpen His servant Israel, in remembrance of His mercy.

11. CHORUS

Sicut locutus est ad patres nostros, Abraham et semini ejus in secula.	As He spake to our fathers, to Abraham, and His seed forever.

12. CHORUS

Gloria, Patri, gloria Filio gloria Spiritui sancto. Sicut erat in principio et nunc, et semper et in seculorum. Amen.	Glory be to the Father, and to the Son, and to the Holy Ghost As it was in the beginning, is now and ever shall be, world without end. Amen.

CANTATA NO. 50, Nun ist das Heil, und die Kraft

CHORUS

Nun ist das Heil, und die Kraft, und das Reich und die Macht unsers Gottes seines Christus worden, weil der verworfen ist, der sie verklagete Tag, und Nacht vor Gott.	Now has the hope and the strength and the right and the might of our God and His Christ been assured us, for come to naught is he who reviled us, day and night, to God.

THE BACH GUILD

The Bach Guild, a division of Vanguard Recording Society, Inc., was organized by an eminent group of American music lovers dedicated to the furtherance of the music of Johann Sebastian Bach in this country, as well as the art of his sons, his contemporaries, and great predecessors. Performers are chosen who meet the exacting standards of this music in beauty of tone, technique, and mastery of the baroque style. Frequently heard as conductor of Bach Guild recordings is Felix Prohaska, who was one of the brilliant group of conductors that revived the Vienna State Opera after the late war and is at present Director of the Frankfurt Opera. Of his Bach Guild recording of the *Brandenburg Concertos,* the *Boston Sunday Globe* reported: "For my part, Mr. Prohaska is inching towards the peak of being the finest conductor of baroque music now on records, and this is the most enjoyable performance of the Brandenburg Concertos I have ever heard."

ALSO ON VANGUARD-BACH GUILD STEREOPHONIC DISCS

This is a Vanguard STEREOLAB three dimensional stereophonic recording, which makes it possible to hear for the first time on discs all of the subtle and colorful detail of one of the greatest of vocal-orchestral scores, with each voice, choir division and instrument reaching the listener from its proper place on the stage. The multi-channel stereophonic equipment was arranged on the basis of acoustically precise calculations. Especially designed microphones, tape recorders and amplifiers were employed to produce masters which embody a frequency response covering the entire range of human hearing and embrace the full gamut of vocal and instrumental sonorities. This stereophonic disc is cut with the revolutionary new 45/45 system. It is playable with any stereophonic cartridge.

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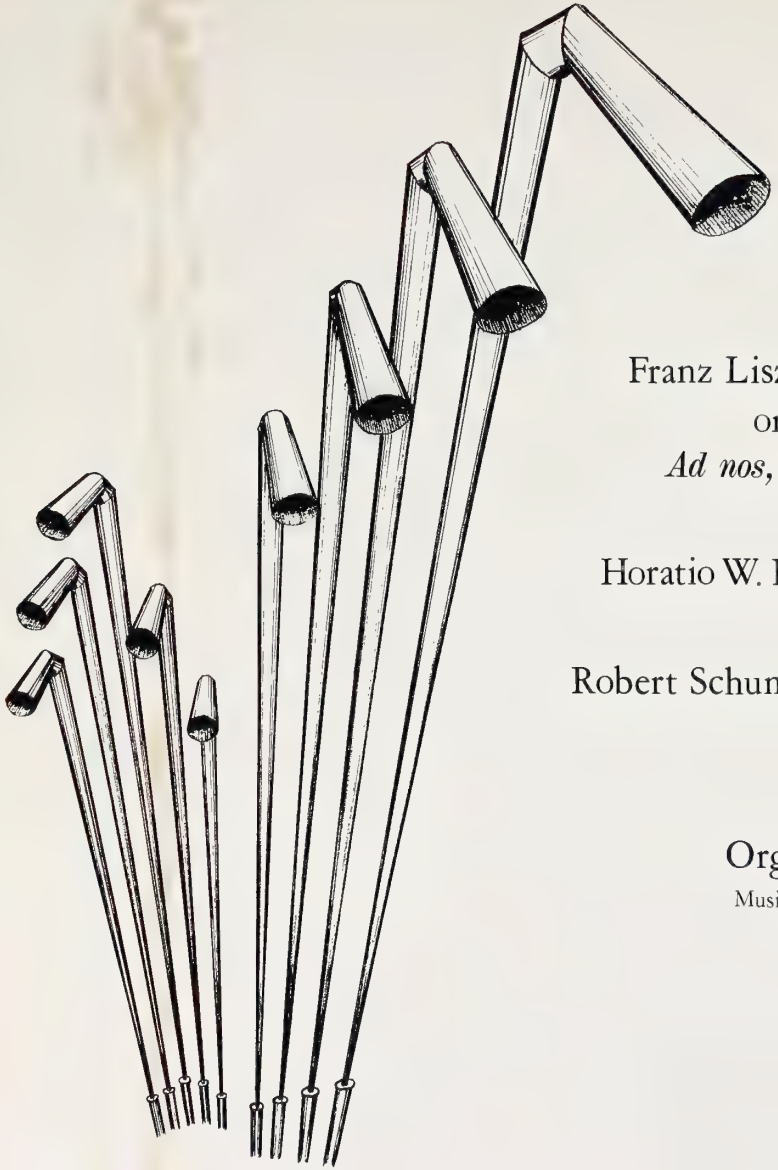
VIVALDI: THE FOUR SEASONS. I Solisti di Zagreb, Jan Tomasow violin, Antonio Janigro conductor BGS-5001

VANGUARD RECORDING SOCIETY, INC., NEW YORK PRINTED IN U.S.A.

MUSIC OF THE CHURCH RECORDINGS

MCR-1
stereo



Franz Liszt: Fantasy and Fugue
on the Chorale
Ad nos, ad salutarem undam

Horatio W. Parker: Jam Sol Recedit

Robert Schumann: Canon in B Major

Organ and Choir

Music of the Church Choir

Fall 1970

OUTREACH: THE MUSIC OF THE CHURCH

OUTREACH:THE MUSIC OF THE CHURCH

Joy, sorrow, tears, lamentation, laughter - to all of these, music gives voice, but in such a way that we are transported from the world of unrest to a world of peace, and see reality in a new way, as if we were sitting by a mountain lake and contemplating hills and woods and clouds in the tranquil and fathomless water. -Albert Schweitzer (paraphrase)

FANTASY AND FUGUE on "AD NOS, AD SALUTAREM, UNDAM" —FRANZ LISZT
(Fantasy: G. Schirmer)
(Introduction and Fugue: C. F. Peters)

In this monumental work, the music speaks beautifully for itself—perhaps in different ways each time it is heard.

A work showing the influence and example of this composition is the "Sonata on the 94th Psalm" by Julius Reubke, a pupil of Liszt. This sonata will be played on a future Music Of The Church Recording.

JAM SOL RECEDIT —HORATIO W. PARKER (H. W. Gray)
(Latin words contain pure vowel sounds which greatly help to produce a beautiful choral tone. This work is sung with a Latin text.)

Now sinks the sun,
Now sinks the golden sun to rest.
Thou light of endless Unity,
Forever blessed Trinity,
Our souls illume with radiance blest.

Now sinks the golden sun to rest.
Thy praise we sing at early morn,
At eventide our prayers ascend,
Deign Thou our worship to attend,
With song of angelchoirs upborn.

Father, and well beloved Son,
And Holy Spirit Three in One,
To Thee, Whom we adore,
All glory be for evermore. Amen

CANON IN B MAJOR —ROBERT SCHUMANN (G. Schirmer)
In Robert Schumann's composition, the beautiful melodic canon is surrounded by a rich and peaceful harmonic texture.

Music Of The Church Choir is presently composed of ten singers. It is not uncommon for each of these singers to sing many different voice parts within a choral work. This choir works together seven to ten hours a week and they sing great music from all eras of composition. Different styles of singing according to the era in which the music was written are developed. Singing in these various styles demonstrates the flexibility and beauty of the human voice and adds a somewhat orchestral variety to the color of the choral sound. The choir usually sings with straight tone and the treble lines are light and pointed especially reminiscent of boy sopranos often heard in England. The beautiful recordings of the Choir at King's College, Cambridge, England have provided a strong influence on the choral sounds and musicianship being developed by Music Of The Church Choir.

With few exceptions, Music Of The Church singers are of college-age and are given scholarships for their education in return for their singing. These students are from all areas of college study and their work in the choir is designed to be a training ground for excellence and high skills in performance and musicianship. This work helps to develop patience, control, confidence, humility, quietness, goodness and the pursuit of depth and truth. Attaining a sense of values and the ability to work together in the warmth of human kindness is also a part of this choir's work.

Singers with little previous choral experience as well as those with considerable training comprise the membership of Music Of The Church Choir. They grow to have a love for the work, the music and the text's message of goodness. As they work together with both energy and inner-quietness, the sounds and interpretation develop into a deep expression of beauty and meaning. Outreach:The Music Of The Church, an independent non-profit organization, is a home for this choir; it will fire the singers with the inspiration of constant educational growth and it will reach out with a musical, religious message through Music Of The Church Recordings and Music Of The Church Concerts.

In this concept, Music Of The Church Choir is to be expanded. Initially, it will consist of two complete small choirs. One of these choirs is already developed; the other is to be gradually established as scholarship funds become available. The choirs will be identical in purpose and they will combine for various events. The Outreach Organization also plans a record series (MCR) of great choral and organ masterworks.

These functions require funds for the singer's scholarships, for concerts and the many expenses associated with producing good records. Also, as funds permit, sound equipment, recording equipment and methods of communication need further improvement. Funds are obtained solely from the sale of Music Of The Church records and from contributions. Contributions from friends are welcome at any time. They will greatly help this new organization. At this time (October 1970) contributions are not tax deductible. However, it is hoped that contributions will soon be tax deductible. Records, Concerts and Education motivated by this organization will carry a musical and religious message of Faith, Hope and Love to many people; the power and beauty of this can touch the lives of many with strength, joy and goodness.

Other Music Of The Church Recordings:
MCR-2 FESTIVAL EASTER MUSIC 1970
Choral Works of Plainsong, Philips, Easter Hymn, Ireland, Vaughan Williams and Effinger
Organ Works of J. S. Bach, Widor and Tournemire

Music Of The Church Recordings are distributed through mail orders. They may be obtained by requesting an order form from Outreach:The Music Of The Church, Post Office Box 1123, Ann Arbor, Michigan 48106. A mailing list is used for announcements of records and concerts. This organization depends on a wide distribution of many of its MCR records. New names of friends for our mailing list are always welcome and they should be mailed to the Outreach address.

MUSIC OF THE CHURCH CHOIR
John Weissrock, Organist-Choirmaster

Soprano
Nancy Bainter
Vivian Baures
Deborah Rossow

Countertenor
Robert Baures (alternate part)
Thomas Dolan (alternate part)
Russell Durning (alternate part)
Mark Hornburg (alternate part)

Mezzo-Soprano
Catherine Brady
Liane Redpath
Carol Reich

Tenor
Russell Durning
Mark Hornburg

Bass
Robert Baures
Thomas Dolan

Because of the full frequency response and wide dynamic range of this disc, it may be necessary to increase the pressure (tracking weight) of the playback stylus (needle) so that maximum listening response can be obtained. It is not advisable for this pressure to exceed 5 grams.

Organ and Accompanied Choral Works were recorded at Saint Paul's Episcopal Church, Milwaukee, Wisconsin.

Sound Advisor and Sound-Recording Equipment from Stelloh Sound Limited, 319 East Howard Avenue, Milwaukee, Wisconsin 53207.

Record Mastering and Production by Sound 80 Incorporated, 4444 West 76th Street, Minneapolis, Minnesota 55435.

Music Of The Church Choir gives concerts with their own recordings, using Marantz Imperial I Speaker Systems obtained through Stelloh Sound Limited in Milwaukee. This new dimension of Music Of The Church Concerts has received enthusiastic acceptance. It carries beautiful choral-organ sounds in a concert outreach, beyond one setting, to other cities and allows some flexibility in the concert location, since the presence of an organ is not required.

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Outreach:The Music Of The Church
Post Office Box 1123
Ann Arbor, Michigan 48106

MUSIC OF THE CHURCH RECORDINGS

MCR-4
stereo

MUSIC OF CHRISTMAS

Volume II

Choir and Organ

Music of the Church Choir

OUTREACH: THE MUSIC OF THE CHURCH

MCR-4

MUSIC OF CHRISTMAS *Volume II*

Stereo

SIDE I

HARK! THE HERALD ANGELS SING
– Mendelssohn
descant and organ part by
David Willcocks
Carols for Choirs
(Oxford University Press)

OVER THE MANGER
– Winefrid Ryan

ORGAN, WEIHNACHTEN
– Max Reger

TORCHES
– John Joubert
Carols for Choirs
(Oxford University Press)

Torches, torches, run with torches
All the way to Bethlehem!
Christ is born and now lies sleeping;
Come and sing your song to him!

Ah, Roro, Roro, my baby,
Ah, Roro, my love, Roro;
Sleep you well, my heart's own darling,
While we sing you our Roro.

Sing, my friends, make you merry,
Joy and mirth and joy again;
Lo, he lives, the King of heaven,
Now and evermore. Amen.

GOD REST YOU MERRY, GENTLEMEN
– English Traditional Carol
arranged by David Willcocks
Carols for Choirs
(Oxford University Press)

MASS IN G: *GLORIA*
–Francis Poulenc

SIDE II

TRUMPET, GOOD CHRISTIAN MEN, REJOICE
–14th Century Melody

ORGAN, IN DULCI JUBILO *(Miscellaneous)*
–J. S. Bach

FLUTE, GREENSLEEVES
–English Traditional Carol

ONCE IN ROYAL DAVID'S CITY
–H. J. Gauntlett
harmonized by A. H. Mann
Carols for Choirs
(Oxford University Press)

ORGAN, SYMPHONIE GOTHIQUE:
VARIATIONS ON THE TUNE,
PUER NATUS EST NOBIS: FINALE
– Charles Marie Widor

Symphonie Gothique bears the inscription, "In memory of Saint Ouen of Rouen." It was inspired by the Gothic Church of St. Ouen of Rouen, and is based upon the Gregorian melody of the Christmas hymn, "Puer Natus est Nobis" (A Child is Born for Us), the Introit for Christmas Day.

The final movement of this great symphony is a set of variations on this Gregorian melody. It was a favorite of the composer, and long after he had given up regular playing at St. Sulpice in Paris, he ascended the steps to the organ loft each Christmas Eve to play this music.

The final variation is a stirring Allegro that uses the resources of the organ to create the effect of ringing bells, sounding forth joyous Christmas praises. The work comes to a quiet, peaceful close, after a dramatic elaboration of the beautiful plainsong melody.

NOWELL SING WE
(Text from two 15th Century Carols)
–Richard Dirksen
(Shawnee Press)

The text for *Nowell Sing We* is a confluence of two separate macaronic carol texts, both dating from c. 1430–1450. The first four and last stanzas are from the Cambridge: Trinity College, Ms.O.3.58; and the others from Oxford: Bodleian Library, Ms. Selden b.26.

MUSIC OF THE CHURCH CHOIR

Catherine Brady, Flute
Robert Lutzke, Trumpet
John Weissrock, Organist-Choirmaster

Soprano
Vivian Baures
Catherine Brady
Deborah Rossow

Mezzo-Soprano
Carol Reich

Countertenor
Robert Baures (alternate part)
Paul Cera (alternate part)
Joseph Grafwallner (alternate part)
Mark Hornburg (alternate part)
Matthew Wrensch (alternate part)

Tenor
Paul Cera
Mark Hornburg
Matthew Wrensch

Bass
Robert Baures
Joseph Grafwallner

The Poulenc *Gloria* on Side 1 was recorded by a former Music Of The Church Choir. Membership at that time also included:
Nancy Bainter Stopper, *Soprano*
Liane Redpath, *Mezzo-Soprano*
Russell Durning, *Tenor*
Thomas Dolan, *Bass*

Paul Cera, Joseph Grafwallner and Matthew Wrensch were not members of the choir at that time.

Music Of The Church Choir is dedicated to the expression of beautiful music – music of the church that is rooted in centuries of profound musical creations. The message of this music is heard through *Music Of The Church Records* and *Music Of The Church Concerts.* The choir is relatively small and sings together frequently to reach a perception of high performance values. Their work with the music creates the opportunity to shape an expression of deep beauty and inspiration. The musicianship heard on the many beautiful recordings by the Choir at King's College, Cambridge, England has greatly inspired the sounds being developed by the Music Of The Church Choir.

Most Music Of The Church Choir singers are people of college-age who are given scholarships for their education in return for their singing. These students are from all areas of college study, some who have had little previous singing experience as well as those with much training in choral singing.

Music Of The Church Choir is a direct function of Outreach The Music Of The Church, a non-profit charitable organization. Through the beauty of music this Outreach organization is dedicated to the furtherance of a religious message and to musical education. The efforts of its work are focused and combined to culminate in the music heard on the records and at the concerts.

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"The aim and final reason of all music should be nothing else but the Glory of God and the refreshment of the spirit." *- J. S. Bach*

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The Seven Chorale Partitas

(COMPLETE)

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ROBERT OWEN

Aeolian-Skinner Organ of Christ Church, Bronxville, New York.
Neupert Harpsichord

Three Lions Photograph by George Pickow

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PACHELBEL

THE SEVEN CHORALE PARTITAS (Complete)

SIDE ONE

1. Christus, der ist mein Leben
2. Alle Menschen müssen sterben
3. Herzlich tut mich verlangen

ROBERT OWEN

Aeolian-Skinner Organ of Christ Church,

Bronxville, New York

Neupert Harpsichord

SIDE TWO

1. Was Gott tut, das ist wohlgetan
2. Ach, was soll ich Sünder machen?
3. Werde munter, mein Gemüte
4. Freu dich sehr, o meine Seele

THE MUSIC

The influence of Johann Pachelbel's music on his contemporaries and successors in Germany played a large part in developing the strength and breadth of that country's musical life. Pachelbel's contribution, however, was less a product of profound musical art than an extension of his own unique personality and circumstances. Born in Nuremberg, the home of the *meistersinger* movement, in September 1653, he held countless organist posts for short periods all over Germany, even serving at St. Stephen's in Vienna where Haydn was later to begin his musical career as a chorister. His disposition, like his career, was cosmopolitan. Easy-going and versatile, he incorporated the atmospheres and influences with which he came in contact into his art, until the final hybrid was truly a continental rather than a local manifestation. He inclined naturally to Italian flamboyance and the free improvisatory style which the South Germans had imported from the Gabrielis in Venice and Frescobaldi, organist at St. Peter's in Rome. Toccatas, ricercari, partitas — spontaneous and ingenious fugal imitations and flashy passage work, such as is found in the work of the Halle organist Froberger for example, were readily assimilated by his sunny temperament. But Pachelbel also had hidden within him a gentle and personal spirituality which responded to the solid, studious North German church music from which he seized the chorale melody for use as a musical nucleus. He treated it, however, in the same manner as Frescobaldi had decorated and expanded Gregorian melodies, and turned what had previously been a subordinate addition to chorale singing in church into an independent instrumental entity.

Although he earned his living throughout his fifty-three years solely as an organist, Pachelbel was very much concerned with *hausmusik* and was always willing to pick up pin money here and there by playing the clavier at weddings, soirées, and other private functions. On some of these occasions he accompanied Johann Sebastian Bach's father, Johann Ambrosius, who was a violinist. Pachelbel indeed was closely associated with the Bachs at many periods of his life. To be sure, this was not especially difficult as there were at the time a great many musical Bachs, and it was hard to find a post, particularly connected with organ playing, that a Bach had not in the past, or was at present, or was about to occupy. When Pachelbel was Court Organist at Eisenach, Johann Sebastian's birthplace, he lived with Bach's uncle, the sober Johann Christoph, who was much esteemed at the time as a composer, although his refusal to compromise or give in kept him constantly out of a job. No two people could have been more different than the effervescent Pachelbel and the stern Johann Christoph, twelve years his senior, yet they got along amazingly well, even borrowing techniques and ideas from each other. An affinity of temperaments endeared Pachelbel and Ambrosius Bach to each other: Pachelbel stood as godfather to Johann Sebastian's elder sister Maria, and became the music teacher of his eldest brother Johann Christoph, who later was responsible for bringing up the young genius, passing on all he had learned from the Master

Chorale partitas, or variations, in spite of the religious sentiments of the themes, were essentially secular music and had no connection with the church service. It was a popular form—even the august Buxtehude succumbed to the demand—and the style and spirit followed that of song variations. The writing was neither complex nor profound, aiming at simple technical demands on the performer and pleasant enjoyment on the part of the listener. J. S. Bach, in his youth, wrote several chorale partitas for the pedal clavier: the organist's practice instrument on which, due to the complexities of cold churches and hand-pumped bellows, a musician played fully as much, if not more, than on his organ.

Pachelbel's *Chorale Partitas* are true to the general type and are very characteristically his own: in many of the variations the chorale melody is retained complete as a cantus firmus surrounded by imitation and decoration, in others it is elaborated into a short toccata. The chorale was customarily stated at the beginning of the variation series and then restated at the end to tie up the form. His *Partitas* have been discovered gradually from a variety of manuscripts and undoubtedly a large part of his output in this form has been irrevocably lost. Nos. 2, 5, 6 and 7 in the present recording (based on the Barenreiter edition) were originally published in 1683 as *Musicalische Sterbens gedanken*—Musical Meditations on Death—which Gottfried Walthers *Lexikon* describes as having been written for the clavier during a fatal contagion at Erfurt while the composer resided in that town. As with all music based on chorale melodies, the text of the hymn is the springboard from which the music takes its momentum

In view of the interchangeability of Baroque instrumentation, Robert Owen has chosen in this recording to play certain variations on the organ and others, more characteristically in the clavier style, on the harpsichord, while the chorale proper is always stated on the organ. His instrument is a classic organ built by Aeolian-Skinner for Christ Church, Bronxville, N. Y., containing a Baroque section with pipes which have the traditional naturally accented voices. Mr. Owen's harpsichord is a rebuilt Neupert.

1. Christus, der ist mein Leben (Christ is my life)
CHORALE WITH TWELVE VARIATIONS
For Christ, my Lord, I live,
So Death for me is gain,
To Him myself I give
And joy supreme attain
Var. 1-7: organ; 8: clavier; 9-10: organ; 11: clavier; 12: organ

2. Alle Menschen müssen sterben (All Men must Die)
CHORALE WITH EIGHT VARIATIONS
Every mortal soon must perish,
Every living creature too
Like the grass must fade and wither
And again be born anew
Mortal flesh to dust returning,
Life eternal thus is earning;
There the faithful souls will see
God's transcendent majesty
Var. 1: organ; 2: clavier; 3-4: organ; 5: clavier; 6: organ; 7: clavier; 8: organ.

3. Herzlich tut mich verlangen (Longingly I desire Death)
CHORALE WITH SEVEN VARIATIONS
My heart is ever yearning
For blessed Death's release,
From ills which here surround me
And woes which never cease.
This cruel world to banish
Would be a blessed boon,
I sigh for joys eternal;
Ah, Jesus, Lord, come soon!
Var. 1: organ; 2: clavier; 3-5: organ; 6: clavier; 7: organ.

4. Was Gott tut, das ist wohlgetan (Whatever God does is Good)
CHORALE WITH NINE VARIATIONS
What God does is with reason done,
Forever right His Will,
However He directs me
I'll cleave unto Him still
My God is He!
In misery
He ever will uphold me,
And in his image mould me
Var. 1: organ; 2: clavier; 3-4: organ; 5: clavier; 6: organ; 7: clavier; 8-9: organ.

5. Ach, was soll ich Sünder machen? (O what shall I, a Sinner, do?)
CHORALE WITH SIX VARIATIONS
How may I, in sin forsaken,
My repentance now begin?
Conscience loud proclaims my sin,
Yet my soul begins to waken!
This the trust to which I cleave
Jesus will I never leave
Var. 1: clavier; 2: organ; 3: clavier; 4-6: organ.

6. Werde munter, mein Gemüte (Awake, my Soul)
CHORALE WITH FOUR VARIATIONS
Rouse thee up, my soul, from slumber,
From your sins go forth, and see
All the blessings without number
God has here conferred on me.
How He guards me every day,
Drives my weary cares away;
How He loves me and befriends me,
Safe from Satan's snares defends me.
Var. 1: organ; 2: clavier; 3-4: organ.

7. Freu dich sehr, O meine Seele (Rejoice, O my Soul)
CHORALE WITH FOUR VARIATIONS
O rejoice, my soul, today,
Cast aside all care and fears,
Christ the Lord calls you away,
E ds you leave this Vale of Tears.
Out from woe and sore distress,
Forth to joy and blessedness
Joy unheard of and transcending,
Everlasting, never-ending
Var. 1: organ; 2-3: clavier; 4: organ.

J. ROBISON

THE ARTIST

ROBERT OWEN is a graduate of the Oberlin Conservatory of Music, and has also studied at the Paris Conservatory with Marcel Dupré and the harpsichordist Marcelle de Lacour. In 1947 and 1948 he was organist and director of the choirs at the American Pro-Cathedral in Paris, after which he returned to his post at Christ Church, Bronxville, New York

Mr. Owen has been heard in concert throughout the United States and Europe, at conventions of the American Guild of Organists, and over network radio broadcasts in America and France

THE RECORD

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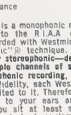

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MOSCOW CHAMBER ORCHESTRA
RUDOLF BARSHAI · CONDUCTOR

abc Westminster Gold

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Recorded in the USSR by Melodiya

EUGENE NEPALOV • OBOE

THE OBOE: VIVALDI • ALBINONI & BELLINI

MOSCOW CHAMBER ORCHESTRA
RUDOLF BARSHAI • CONDUCTOR

Side One:

ANTONIO VIVALDI (1678-1741)
CONCERTO FOR OBOE AND STRING ORCHESTRA IN A MINOR, Op. 39, No. 2
1. Allegro non molto 3.41
2. Larghetto 3.40
3. Allegro 3 07

ANTONIO VIVALDI
CONCERTO FOR OBOE, STRING ORCHESTRA & CEMBALO from the cycle "Il Cimento dell'armonia e dell'invenzione" IN D MINOR, Op. 8, No. 9
4. Allegro moderato 3:23
5. Largo 2:21
6 Allegro 2:48

Side Two:

TOMASO ALBINONI (1671-1750)
CONCERTO FOR OBOE WITH ORCHESTRA IN D MAJOR, Op. 7, No. 6
1. Allegro 2:29
2. Adagio 1:51
3. Allegro 1:58

TOMASO ALBINONI
CONCERTO FOR OBOE WITH ORCHESTRA IN B FLAT MAJOR, Op. 7, No. 3
4. Allegro 3.24
5. Adagio; Allegro 5:31

VINCENZO BELLINI (1801-1835)
CONCERTO FOR OBOE WITH ORCHESTRA IN E FLAT MAJOR
6. Maestoso; Allegro 8:05

Evgeni Nepalov, Oboe
Moscow Chamber Orchestra
Rudolf Barshai, Conductor

THE MUSIC

The modern oboe first made its appearance at the court in France, midway in the 17th Century. It spread quickly through Europe, and by the beginning of the 18th Century, every orchestra had its two oboes.

The oboe existed alongside its cousin, the shawm, but contained several improvements including a wider range of pitches and dynamics, and a variable tone quality. It could speak softly and gently like the flute or brilliantly like the trumpet. This versatility, highly praised by contemporary theorists, insured the oboe's popularity, and soon it rivaled the recorder as a favorite wind instrument in chamber ensembles.

A large body of oboe literature resulted from the widespread use of the instrument. For ease of fingering (the Baroque oboe had only four holes and three keys), most of these were set in C, F or B-flat majors pieces and their relative minors.

It is appropriate that two oboe concerti by Antonio Vivaldi begin this recording, for Vivaldi was the one late Baroque composer most interested in experimenting with all the instruments in the 18th Century orchestra. The A Minor Concerto, Op. 39, No. 2 (F. VII, n. 5 in the Fanno classification and n. 42 in the Pincherle catalog) is one of fourteen oboe concerti by Vivaldi. Typical of the structure of his concerti, its three sections comprise two fast movements separated by a slow *Larghetto* with its lyrical melody accompanied by the strings. The outer movements contain the usual alternating *tutti* and solo sections with virtuoso figurations for the oboist.

The other Vivaldi concerto on this recording is Opus 8, No. 9 in D Minor (F. VII, n. 1 or P. 259). This work is remarkable for the consistent rhythmic displacement in both outer movements. Vivaldi's effective use of accents on the weak beats might well be envied by jazz artists of today. The middle *Largo*, still in the minor key, provides a few moments of lyrical respite between the two driving *Allegros* with their running bass lines.

Vivaldi's contemporary, Tomaso Albinoni, grew up in Venice, a fact which explains his consuming interest in opera. He composed forty-eight works in this genre, of which only a few arias have survived intact. His other major body of music is a series of orchestral and instrumental works, mostly concerti and sontas. Fortunately, none of these were lost, and all are available in modern publications.

Of the nine collections, Opus 7-9 contain numerous works for the oboe, an instrument which Albinoni seemed unable to resist once he had begun writing for it. In comparing the musical chronologies of Vivaldi and his younger contemporary, it would appear that Albinoni's interest in the three-movement solo concerto was in full bloom while Vivaldi was still preoccupied with the older *concerto grosso* and its multiple solo instruments. Even though Albinoni's output was smaller and his solo instruments confined to the violin and oboe, his careful attention to the details of polyphonic writing and virtuoso exploitation of the instruments are not surpassed by Vivaldi. Bach paid tribute to Albinoni's skill by arranging three of the Italian master's fugues in order to study them.

By the time Opus 7 was published in 1716, Albinoni had the solo concerto form well in hand. This collection contains four violin concerti, four for oboe, and four more for two oboes. The two concerti on this recording (Op. 7 No. 3 and Op. 7 No. 6) display Albinoni's predilection for lighter, more lilting *Allegros* in contrast to the driving force of Vivaldi's writing. The first movement of No. 3 bears a striking melodic resemblance to the opening movement of Bach's D Minor double violin concerto. Here is a strength derived from well-structured counterpoint.

Albinoni's adagio movements form the keystone of his concerti. Often longer than either of the two outer movements, these slow sections boast a carefully constructed and ornamented melody with rich orchestral accompaniment, the latter an amenity which Vivaldi, in his haste, frequently omitted altogether. The *Adagio* from No. 3 is one of the loveliest, with full harmonic string writing to accompany the long melodic phrases of the oboe. The sprightly third movement is a jig in 6/8 time with a folk-dance quality.

A more whimsical mood pervades Op. 7, No. 6 in which the lively rhythms of the first movement and unexpected syncopations of the third surround another poignant Albinoni *Adagio*. Structurally, this concerto is identical to No. 3.

Vincenzo Bellini is one of those composers so well known for works in a single genre that his few pieces outside that genre are generally ignored. Grove's Dictionary, which discusses his operas, makes no mention of the oboe concerto in E flat major, written sometime late in Bellini's adolescence. Naively simple and over-hasty in construction, this brief work is a *bel canto aria* for oboe with string accompaniment. Preceded by a few majestic chords from the orchestra, the appealing oboe theme foreshadows Bellini's later melodic skill. The second section is reminiscent of the sudden shifts from lyricism to a lively or dramatic mood common to many Italian operatic arias. Here it takes the form of a *polonaise*.

The viability of the late Baroque solo concerto is attested to by hundreds of compositions in this form. Most retain their fresh and inventive spirit, despite the feeling one sometimes has that they were ground out like noodles in a spaghetti factory. In the selections on this recording, it is obvious that the composers were excited about the oboe and anxious to explore all of its possibilities. Even Bellini with his knowledge of the classical concerti for violin or piano, chose the oboe for his only concerto. Its expressiveness and variable moods suited the basic romantic impulse of both late Baroque and early 19th Century composers. —Katherine Calkin

THE ARTISTS

Moscow-born **Rudolf Barshai** graduated from the Moscow Conservatory in 1948 where he specialized in performance of the viola and violin. After finishing his studies of conducting in Leningrad, he founded the **Moscow Chamber Orchestra** which had its first public performance at Moscow Conservatory's Maly Hall on April 2, 1956 with a program of Bach, Couperin, Manfredini and Vivaldi.

Specializing in the authentic performance of the music of the 18th Century, the twenty-one piece chamber orchestra also performs contemporary works by Bartok, Britten, Hindemith, Prokofiev and Stravinsky. Barshai's transcription for strings of Prokofiev's Visions Fugitives won expression of great liking and approval from the composer before his death in 1953.

The United States debut of the **Moscow Chamber Orchestra** at the Grace Rainey Rogers Auditorium of the New York Metropolitan Museum of Art in 1953, under the auspices of Saul Hurok, won a laudatory review from Alan Rich of the *New York Herald Tribune*:

"It is a perfectly wonderful ensemble. Its style is robust; its ensemble is impeccable; its tone is heavenly..."

A graduate of the Ippolitov-Ivanov School of Music, **Evgeni Nepalov** joined the **Moscow Chamber Orchestra** in 1962, after six years as an outstanding soloist with the All-Union Radio and Television Operatic and Symphonic Orchestra. He is now a member of the faculty of the Moscow Conservatory.

Vivaldi: Recorded in Moscow, 1968
Albinoni: Recorded in Moscow, 1970
Bellini: Recorded in Moscow, 1969
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Love

came

down

at

Christmas

The Whikehart Chorale

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Love came down at Christmas

The Whikehart Chorale

THE WHIKEHART CHORALE

Lewis E. Whikehart. *Conductor*

The Whikehart Chorale is a unique ensemble of 25 young singer-musicians devoted to the cause of definitive and aesthetically beautiful choral expression. As college teachers, music supervisors, public school music teachers and graduate students, individual members are established performers in recital, opera and oratorio. Nearly all have one thing in common: their collegiate years were spent singing under the choral direction of Dr. Lewis E. Whikehart, Choral Director at Illinois Wesleyan University, Bloomington, Illinois, who organized this this group in 1963.

The unique quality of the Whikehart Chorale is a three-fold consciousness in performance: the importance of a natural tone quality; the considerate modulation of voice to the enhancement of a blended choral ensemble; tone and interpretation recognizing period authenticity. The group's reputation was established through presentation of unusual contemporary repertoire. Works in other idioms, such as dodecaphonic, Sprechstimme, atonal and electronic, are planned.

Side 1

1. LOVE CAME DOWN AT CHRISTMAS
   Poem by Christina G. Rossetti (1830-1894)
   Set by Lewis E. Whikehart
2. QUEM VIDISTES
   16th Century English work by Richard Dering
3. CHRIST IS BORN TODAY
   French Christmas carol
4. LE SOMMEIL DE L'ENFANT JESUS
   (The Sleep of the Child Jesus)
   Composed by F. A. Gevaert, sung in French
5. JESUS, JESUS, REST YOUR HEAD
   Appalachian carol,
   solo by Anne Foster, contralto
6. COME AWAKE
   Composed by Zoltan Kodaly
7. SPOTLESS ROSE
   Composed by Hebert Howell
   Solo by Robert Donaldson, baritone

Side 2

1. PAT-A-PAN
   From the Oxford Book of Carols
2. THE VIRGIN'S SLUMBER SONG
   Composed by Max Reger,
   arranged by Lewis E. Whikehart
   Solo by Joan Cutter, soprano
3. BENEDICTUS
   Composed by Giovanni Gabrieli,
   scored for three four-voice choirs
4. ANGELS WE HAVE HEARD ON HIGH
   Traditional text, one of three Shepherd carols
   composed by Arnold Freed
5. LULLABY FOR CHRISTMAS
   Composed by Normand Lockwood
6. DECK THE HALLS
   Cast in a concert version
   by Lewis E. Whikehart

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(My eyes adored you)
(Bob Crewe / Kenny Nolan)

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(Arzenio Rodriguez)

Con Salsa Sí

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Gerardo Ayuchán	Trompeta
Lazáro Felipe	Trombón
Byron Hernández	Trompeta
Carlos Carmona	Trombón
Mariano López	Trompeta, teclados, trombón
Otto Olivares	Vocal, Coros
Marvin Monterroso	Vocal, Coros
Sergio López	Vocal, Coros
Vinicio Hernández	Congas, Campana, Güiro
Edwin Hernández	Baby Bass
Willye Guzmán	Maracas
Luis Olivares	Güiro
Arturo Lezana	Piano, Coros
Víctor Lezana	Timbales, percusión menor
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LADO "B"

Y TU NO ESTAS
(Luis Lambis)

MI ADORADA
(Bobby Capo)

QUIERO MORIR EN TU PIEL
(Rafael Pérez Botija)

SALSA PARA TI
(Idea: Poncho Sánchez, Adaptación: Ensamble Latino
Letra: Edwin Hernández)

GRABADO EN LOS ESTUDIOS
DE DISCOS DE CENTROAMERICA, S. A.

Producción:	DIDECA, S. A.
Director Artístico:	César García
Grabación:	Gerlach Dávila
Asesor Musical:	Arturo Xicay
Corte:	Jaime García
Portada	Francisco Chang

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DEDICATORIA
Dedicamos este álbum al progenitor de Ensamble Latino, Don Medardo Lezana, así como a Doña Edelmira Díaz, quienes nos han dado un apoyo incondicional en esta ardua carrera
En esta producción presentamos además del estilo Salsa que nos ha identificado, 2 boleros especiales para aquellas personas que gustan de este estilo con el toque especial de Ensamble Latino. Gracias a
Los medios de comunicación que sin ningún interés difunden nuestra música
César García, por tu amistad y fé en nosotros
Edgar Galán, Lic. Lizardo Godínez y Jorge M. Díaz, por sus sugerencias
Familia Gil Mancilla por su apoyo desde nuestros inicios
Y especialmente a todos los salseros, por ustedes

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Lado "A"

LA PELOTA CALIENTE / *CHALO*
VALLEDUPAR / *DORIS*
LA AGARRADERA / *CHALO*
MI GRAN AMIGO / *DORIS*
SI TU NO, LA OTRA / *COROS*
PEGAPALO / *JOE*

Lado "B"

QUEJA NEGRA / *DORIS*
SABES? / *CHALO*
LAS MARIONETAS / *DORIS*
BLA, BLA, BLA / *CHALO*
POBRECITO CORAZON / *CHALO*
VALLENTA / *JOE*

INTEGRANTES:

Cantantes: DORIS SALAS
CHALO NAVARRO
JOE ALVARADO

Saxo–Alto: JOSE TERENZIO
MARIO ALFARO

Saxo–Barítono: JOSE PRIMERA

Saxo–Tenor: LUIS PIRELA

Organista: MARIO ZACCHEDDU

Baterista: OSWALDO MONTIEL

Bajista: DR. OMER MEDINA

Tumbadora: HEBERTO VALLADARES

Clarinete Solista: SANTE PIZZARI

Director: SANTE PIZZARI

Arreglos: JOSE TERENZIO

Producción: CARLOS A. VIDAL C

Oficinas Supercombo Los Tropicales:
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TEMAS INEDITOS
Por siempre vol.4

lado 1

1. GRACIAS A TI
(J.Torregrosa - A.Ramasi - Arr. J.Torregrosa) 2:30
2. NI EL VIENTO NI EL TIEMPO
(V.López - J.J.Frances - Arr. J.Torregrosa) 3:45
3. HOY SOY FELIZ
(Rawkshaw - Cameron - V.López) Dir. Musical J.Torregrosa) 3:14
4. CAROLINA
(V.Balsamo - A.Testa - Arr. J.Torregrosa) 2:12
5. NUESTRO HOGAR SERA EL MUNDO
(P.Herrero - J.Armenteros) Dir. Musical J.Torregrosa 3:03
6. MI MUNDO ESTA VACIO
(J.E.Mocni - D.Daniel) 3:01

lado 2

1. PORQUE
(J.C.Calderón - Arr. J.C.Calderón) 3:45
2. HOY TE QUIERO OFRECER
J.J.Frances - V.López - Arr. J.C.Calderón) 3:07
3. PARA QUE SEGUIR
(V.López - Frances - J.J.Frances - Arr. Marini Callejo) 2:34
4. EN LIBERTAD
(P.Herrero - J.Armenteros - Dir. Musical J.Torregrosa) 3:19
5. NO DEBO PENSAR EN TI
(M.Alejandro) 2:49
6. FLOR DE INVERNADERO
(Ramon Arcusa - Manuel de la Calva) 2:38

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NO ME MIRES A LOS OJOS ● UN DISCO MAS ● TEMERIDAD ● AYUDAME DIOS MIO
NIEGALO TODO ● TU DUDA Y LA MIA ● LADRONA

LADO 1

1. LAGRIMAS DE AMOR
   Raúl Shaw Moreno
   OLIMPO CARDENAS
2. RONDANDO TU ESQUINA
   E. Cadícamo - Charlo
   JULIO JARAMILLO
3. YOLANDA
   Rafael Otero López
   LUCHO BOWEN
4. NUESTRO JURAMENTO
   Benito de Jesús
   OLIMPO CARDENAS
5. CINCO CENTAVITOS
   Héctor Ulloa
   JULIO JARAMILLO
6. NO ME MIRES A LOS OJOS
   Luis Trejos - A. Bolívar G
   LUCHO BOWEN

LADO 2

1. UN DISCO MAS
   Leopoldo González
   JULIO JARAMILLO
2. TEMERIDAD
   Manuel Jiménez
   OLIMPO CARDENAS
3. AYUDAME DIOS MIO
   Mario de Jesús
   LUCHO BOWEN
4. NIEGALO TODO
   Germán Rosario
   JULIO JARAMILLO
5. TU DUDA Y LA MIA
   Julio César Villafuerte
   OLIMPO CARDENAS
6. LADRONA
   Carlos Rubira Infante
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3 VOCES Para el Pueblo

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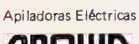

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COPACABANA / Barry Manilow
ALL BY MYSELF / Eric Carmen
NO PARO DE BAILAR TODAVIA / González
PAPITO DULCE / Patsy Gallant
EMOCION / Samantha Sang
TU ENCIENDES MI VIDA /
Original Soundtrack Recording

Lado Dos

SIN TI / Manolo Otero
GAVILAN O PALOMA / Cris Manzano
CADA DIA MAS / Lorenzo Santamaría
LA VIDA ROSA / Manolo Otero
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Lead Vocals:	S. Boodram
Lyrics:	D. Joseph
Arranged:	Carlysle "Juiceman" Roberts
Mixed:	Brian Morris
Percussion:	Carlysle "Juiceman" Roberts and Colin Huntley
Guitar:	Arnold "Sly" Puenett
Trombone:	Patrick Spicer
Tenor Sax:	David Phillip
Trumpet:	Kenny John and Roger Jaggessar
Background Vocals:	Natalie Yorke, Carla Gonzales and Sharlene Boodram

(2) TRAVELLIN

Lead Vocals:	S.Boodram
Lyrics:	S.Boodram
Arranged:	Carlysle "Juiceman" Roberts
Mixed:	Brian Morris
Drums:	Carlysle "Juiceman" Roberts and Colin Huntley
Guitar:	Arnold "Sly" Puenett
Trombone:	Patrick Spicer
Tenor Sax:	David Phillip
Trumpet:	Kenny John and Roger Jaggessar
Background Vocals:	Sharlene Boodram, Natalie Yorke, Carla Gonzales, Anthony Bynoes, Brian Morris, and Carlysle "Juiceman" Roberts.
Engineer:	Brian Morris and Ian "De Goose" Eligon

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PAR 015

SIDE

(1) PHOLOUTIE (Hindi Version)

Lead Vocals:	S. Boodram
Arranged:	Satrohan Maharaj
Rhythm:	Colin Huntley
Translated:	Satrohan Maharaj
Dholak:	Charlie Soogrim
Mixed:	Ian Eligon and Colin Huntley
Guitars:	Sly

(2) TRAVELLIN (Hindi Version)

Lead Vocals:	S.Boodram
Arranged:	Satrohan Maharaj
Rhythm:	Colin Huntley
Translated:	Satrohan Maharaj
Dholak:	Charlie Soogrim
Mixed:	Ian Eligon and Colin Huntley
Guitars:	Sly

Cover Photo:	Gary Cardinez
African Fashion Statement:	Ava Toussaint
Model:	Lynell Goodridge (Mannequins Trinidad)

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New York: JMC ENTERTAINMENT - Telephone: 718-848-7171
Miami: - Telephone: 954-791-9217
Trinidad: - Telephone: 809-663-1684

Thanks to: My family for their usual support.
Special Thanks to: Ian, Brian, Juiceman, Colin, Sat.

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Vicente Carattini

* De Rolimpín * Pidiendo Posada *

Los Cantores

Vicente Carattini y Los Cantores

LADO A

1. **Pidiendo Posada** 3:20
   (Mario Enrique)
2. **Soy Boricua De Verdad** 4:03
   (Mario Enrique)
3. **Dios Te Salve, Madre** 3:48
   (Mario Enrique)
4. **Escóndete Ud.** 3:20
   (Herminio De Jesús)
5. **Amor Es Fuerza Y Distancia** 5:07
   (Mario Enrique)

LADO B

1. **De Rolimpín** 4:00
   (Herminio De Jesús)
2. **Esta Copla Es Un Decir** 3:40
   (Mario Enrique)
3. **Estrella De Belén** 4:15
   (Herminio De Jesús)
4. **Con Buenas Intenciones** 3:08
   (Herminio De Jesús)
5. **El Pirulí** 2:51
   (Armando Valdezpí)

arreglos:
los cantores

músicos:
josé gonzález - cuatro, guitarra
javier hernández - bajo, percusión
lillian colón - cuatro venezolano

grabado en:
melody recording studio

técnicos de grabación:
javier hernández, rei peña

mezcla:
javier hernández, rei peña,
vicente carattini

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edward prévidi

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vicente carattini

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... quiero agradecer especialmente a carlos m. rivera y modesto nieves por sus participaciones en este disco, y al hotel hyatt cerromar por permitirnos usar sus facilidades para la fotografía...

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BRASSTACKS

SIDE ONE:

1. **"JUST FOR YOU"**
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2. **"LIVING OCEAN"**
   © 1989 C. Korzen. Nezrok Music (BMI)
3. **"FOR TODAY"**
   © 1989 C. Korzen. Nezrok Music (BMI)
4. **"TOMORROW NEVER COMES"**
   © 1989 C. Bolger. Reglob Music (ASCAP)

Chris Bolger—guitars, bass and vocals
Ruth Bolger—keyboards and vocals
Chris Korzen—bass, piano and vocals
Stu Cohen—drums
Dave Condon—saxes
Dean Thompson—trumpet
with
Don Wirth—trombone
Dale Kiddoo—trumpet
Gerall Heiser—cello
Bob Brainen and Rob Terry—vocal support
featuring
Enrico Granafei—harmonica on "Tomorrow Never Comes"

BRASSTACKS

For Lyrics,
Correspondence:
Brasstacks
34 Woodland Road
Bloomfield, N.J. 07003

SIDE TWO:

1. **"THREE"**
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2. **"INVISIBLE INK"**
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3. **"HOLE IN TIME"**
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- Engineered by Vito Capurso at the Sanctuary, Caldwell, N.J.
- Pre-production work engineered by Chris Bolger at the Dungeon, Maplewood, N.J.
- Photography by Barbara Fikslin and Russ Goodman
- Brasstoon by R. Stevie Moore
- Design by C.K.
- PRODUCED AND ARRANGED BY BRASSTACKS

Special thanks to: Don, Dale, Bob & Vito, Alliance for a Living Ocean, Anna Soucy, Everybody at F.M.U., including Jim Price.

BR 1685

SIDE ONE:

1. "JUST FOR YOU" (3:01)
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2. "LIVING OCEAN" (3:04)
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3. "FOR TODAY" (3:58)
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4. "TOMORROW NEVER COMES" (6:15)
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SIDE TWO:

1. "THREE" (2:40)
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2. "INVISIBLE INK" (3:45)
© 1989 C. Bolger/Reglob Music (ASCAP)
3. "HOLE IN TIME" (4:34)
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"JUST FOR YOU" (Chris Bolger)

I'm waiting for the day when I can put my arms
around you
Days go by too slowly, but I know we'll make it
through
This time we've spent apart is working like I told you
We're doing what we have to do

I've got a pen in hand to fill an empty page up
With lines of love to tell you how I'm missing you
Time just makes my loving stronger
But the days keep getting longer

CHORUS:
I send my love baby Just for You
And I work my job baby Just for You
And I'm waiting patiently baby Just for You
My love's as real as anything baby

When you come home I'm gonna put my arms
around you
The days will drag on 'till the day I'm holding you
I'll make you stand by me by your own choice baby
'Cause no one's gonna love you the way I'm going to

Some men want money 'cause they think it makes
them richer
Some people drink 'cause they don't know what else
to do
Sometimes I think that I could end up like them,
honey
But I'm higher and richer just 'cause of you

CHORUS

"LIVING OCEAN" (Chris Korzen)

Dear Lady Ocean
Please throw it back
If it's not what you wanted
If it's breaking your back
We can see you are crying
There's tears at your shore
You're alive - you'll survive

"THREE" (Chris Korzen)

I know what the dream is about
(Little ones having fun on a sunny day)
It's a simple fundamental ideal
(After love, roof above, it's the natural way)
But I've been thinking about it
Can we afford to feed three?
Us bourgeoisie with responsibility?

But we've got a love and we're learning
So why not make it a home
As long as we've got love that's burning
Then why not make it a home

Maybe we'll see that
The future reveals things
That we've never realized before
The beauty of watching
A piece of you growing
Has to be witnessed by all

So I'm happy you're thinking of having a kid
(We've got love, we've got love for a rainy day)
We'll find the money and it won't hurt a bit
(We've got love, we've got love it will show us the way)
So let's stop talking about it
We'll get down right to the start
And form a new creation from the heart

CHORUS

"INVISIBLE INK" (Chris Bolger)

I thought you were my friend
How would I know for sure
'Cause everything you did was so contradictory
What are you trying to get?
You won't get it from me
Your word is no better than a contract
signed in invisible ink

CHORUS:
Invisible Ink - looks good on paper
Invisible Ink - until it disappears
Invisible Ink - don't promise anything

Sweet Lady Sea
A pleasure to me
Life under carpet of ageless beauty
But our throw-away culture
Has life under siege
Because profits and planets will never agree.

We will fight for your right to survive
We will reach them - we'll teach them
that you are alive

Dear Living Ocean
We send you our best
So many voices will not be suppressed
Now your strength is so fragile
And it's put to the test
You're alive - you'll survive
And if it's not what you wanted
Throw it back!

"FOR TODAY" (Chris Korzen)

Foreign dreams lead the night brigade
All I had was in the suitcase that I packed
All I made were reservations for today

See the latent people everywhere
Expecting betterment to pop right from the air
Petrified to try and find their aspirations...

CHORUS:
For today
For today
Don't hide away
Yesterday
Has gone away
Live for today

Maybe make-believe will keep you pacified
But there ain't no damn T.V. show can help you survive
All at one — make some commitment...

CHORUS

Maybe life has been unkind to you
Maybe you don't really care
All I know that is the seasons
Won't turn around if you're not there
For today

Maybe it seems that you're out in the rain
Come take my hand
Maybe it seems to an orphan child
that nobody cares
Maybe it seems to this orphan child
that we still don't care

Invisible Ink - don't promise anything
Why go through the motions of talking
when it's only in invisible ink?

Some people have ideals
Some people are naive
Some people see them coming and take advantage
of what they believe
Some people wise up fast
Some people never see
Dumb people realize they've been had and still
put up with it, but that's not me

CHORUS

I thought you were my friend
But I know better now
I could pretend that I don't care
But you wouldn't notice anyhow
Go make it on your own
You don't need anyone
You've done alright for yourself
But don't call on me if you get stuck

CHORUS

"HOLE IN TIME" (Chris Bolger)

I woke this morning and it was yesterday
Impossible, it happened anyway
I had to go to work and face the same exact job today
Something's wrong, tomorrow will it happen again?

CHORUS:
I'm stuck in a hole in time
Like a record skipping in a groove

My eyes cracked open to the room where I went to bed
Nothing about that seemed to bother my head
But I knew I had to face another same day instead
Of waking up, anticipating what lay ahead

CHORUS

This is the break where something different happens
Will it be enough to make me get excited?
A middle eight is where a change occurs
But now it's part of a formulated routine
Even an extra four bars can't make it keen

Something's missing, although everything is still the
same
Like sleepy says over again and over again
If I let it go on like this, I've got myself to blame
Can you help me break this old routine?

CHORUS
This is the ending
Nothing else happens

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1

1. **HANDSOME MOLLY** 2:05
(G. B. Grayson) Peer Int. Corp., Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin
2. **LONER** 4:01
(Gary W. Radford) Fairystone Pub. Co., BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin
3. **GONE AWAY** 2:26
(Steve Collom) Milene Music, ASCAP, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Wayne — Mandolin, Baritone Vocal; Ed — Bass
4. **I COULDN'T STAND ANOTHER GOODBYE** 2:06
(Gary W. Radford) Fairystone Pub. Co., BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin
5. **I WON'T HAVE TO CROSS JORDAN ALONE** 2:30
(Arranged by The Radford Brothers) Gary — Guitar, Lead Vocal; Keith — Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin
6. **OUR LOVE WAS JUST A RIDE** 2:10
(Keith Radford) Fairystone Pub. Co., BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin

2

1. **PART OF MY PAST** 1:58
(Gary W. Radford) Fairystone Pub. Co., BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin
2. **STILL THINKING OF YOU** 2:45
(Gary W. Radford) Fairystone Pub. Co., BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal, Ed — Bass, Baritone Vocal; Wayne — Mandolin
3. **I'M STONED** 3:44
(Randy Owen & Teddy Gentry) May Pop Music, BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Wayne — Mandolin
4. **COME WALK WITH ME** 2:34
(Paul Craft) Jack Music, BMI, Wayne — Mandolin, Lead Vocal; Keith — Bass, Tenor Vocal; Ed — Bass, Baritone Vocal; Gary — Guitar
5. **AGE** 2:19
(Jim Croce) Blendingwell Music Inc., ASCAP, Ed — Bass, Lead Vocal; Wayne Mandolin, Tenor Vocal; Keith — Banjo, Tenor Vocal; Ed — Bass, Baritone Vocal; Gary — Guitar
6. **DO YOU EVER DREAM OF ME** 2:43
(Mike Henderson) Fairystone Pub. Co., BMI, Gary — Guitar, Lead Vocal; Keith — Banjo, Tenor Vocal; Wayne — Mandolin, Baritone Vocal; Ed — Bass

Wayne Lanham — Born September 14, 1959 in Washington, D.C.
Ed Wilson — Born May 26, 1946 in Brooklyn, New York
Gary Radford — Born March 4, 1964 in Fairfax, Virginia
Keith Radford — Born May 18, 1966 in Manassas, Virginia

Credits:
Photography: Front photo — Unique Studio; Back Photo — Dale Lester
Studio: Outlet Recordings, Ferrum, VA
Engineer: Rod Shively
Produced By: Rod Shively, The Radford Brothers Band
Mix By: Rod Shively, The Radford Brothers Band
Recorded: March 17, 18, 1983
Special Thanks To: Mom and Dad, Hach 1 & Sherry, Rod Shively, Gene Elders, Tom "Cat" Reeder, Larry Blevins & Most Importantly God
Bookings: 703-368-6420
By Line: Car Owned By: Arvel Radford

I was extremely pleased when Gary Radford approached me with a request — The request was to write the liner notes for their (The Radford Brothers) very first album. First let me say, I met these two nice, well mannered, sincere and very talented young men at PARTNER'S II in Centreville, Virginia. Mr. Arnold Hobbs, the owner had invited me to M.C. a talent contest at the club. The Radford Brothers were entered in the contest — THEY WON — and ever since that day, almost two years ago, they are still winning new fans all over the country. The musical blend is something I think is very important to any group, good tight harmony is a must for a top-notch Bluegrass group — this group has it. Versatile — the dictionary says "Capable of doing many things competently". The Radford Brothers (GARY and KEITH) along with ED WILSON and WAYNE LANHAM show they know the meaning of the word on this album with songs like: The great Louvin Bros. "I Won't have to cross Jordan Alone" — "I'm Stoned" by another famous group called ALABAMA — plus their own compositions . . . "Loner" and "I'm Still Thinking Of You" written by Gary, and Keith's "Our Love Was Just A Ride".

In my opinion, The RADFORD Brothers are two young entertainers to watch!!! Big things will happen — you can feel, listening to this album, what I see in the eyes and hear in the voices of GARY and KEITH when they are performing on stage. Their appreciation and respect for the audience plus their love of the music. So, do as I do every time I see these young men in person — just sit back with this album and ENJOY music done the right way!!!

Musically Yours,

Tom "Cat" Reeder

Tom "cat" Reeder
Vice President
WJOK Radio
Gaithersburg, Maryland

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10-27-83

PASTOR LOPEZ

y su combo

SIEMPRE LISTO

velvet

Golden Stereo 3093

PASTOR LOPEZ

y su combo

Arreglos: AUGUSTO ZAPATA/ROMAN MARTINEZ – A&R.: KIKO CONTRERAS

Lado (A)

1.- ELLA ES, TU FUISTE
(Chuky Acosta)

2.- HOJAS SECAS
(Carlos Martinez)

3.- TRISTEZA
(Carlos Martinez)

4.- HILDEBRANDO
(Isaac Villanueva)

5.- AMOR IMPOSIBLE
(Augusto Zapata) Edit.: Musical Velvet

Lado (B)

1.- FUMANDO Y TOMANDO
(D.R.)

2.- SOLITARIO
(Nano Molina)

3.- CARIÑITO
(D.R.)

4.- EMBUSTERA
(Hugo Molinares)

5.- CASTIGO DE AMOR
(Anibal Figueroa)

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Edición y Corte: AUDIO MATRICES DE VENEZUELA, C.A.
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Ingeniero de Corte: FRANCISCO CASTANEDO
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Calle Cerra No. 616, Santurce, Puerto Rico 00907

velvet

Golden Stereo 3093

Terra Ceia Christian School Choir

PRAISES BE!

4.18 GOODWILL $1.00
4.18 GOODWILL $1.00

The Terra Ceia Christian School is located in Pantego, North Carolina. The school was founded in 1940 by a group of Dutch people who settled in the specific area of "Terra Ceia", an area so named because of the rich and fertile soil found by those who farmed the land. The school has now grown to include several Southern families, as well as families who have moved to this location from the Midwest and East Coast.

The Terra Ceia Christian School is part of "Christian Schools International", a service organization for nearly 1,000 schools throughout the United States and Canada. As a Christian school, its purpose is to emphasize Jesus Christ as central to all living and learning. All subjects are studied using God's Word as a basis,and students are helped to see God's Divine Plan in all of life.

The Terra Ceia Christian School Choir is made up of 24 volunteer student members from grades 4 — 10, under the leadership of Mara Mulder, who also accompanies the group. The goal of the choir is to use the music God has given as well as the need for His guidance throughout all of life.

It is the prayer of the choir that you will be blessed by their presentation on this album.

SIDE ONE

1. **AMERICANA—Folk song suite**
   (Luigi Zaninelli) Shawnee Press (7:32)
2. **IT'S A WONDERFUL THING TO BE ME**
   (Don Besig) Shawnee Press (2:47)
3. **HAPPINESS FOR ME**
   (Robert A. Roesch) Shawnee Press (1:36)
4. **A BETTER WORLD**
   (Don Besig) Shawnee Press (3:15)

Recorded at **Roanoke Gospel Recording,**
Harrison Street, Williamston, N. C.

PRAISES BE!

Terra Ceia Christian School Choir

MARA MULDER — Accompanist and Director

RGR

STEREO

SIDE TWO

1. **ON THIS DAY**
   (Loonis McGlohon/arr. J. Coates, Jr.)
   Shawnee Press (3:47)
2. **PRAISES BE! (medley)**
   (Robert Roesch) Shawnee Press (5:12)
   Clap your hands
   From Him all blessings flow
   Let the whole world shine for you
3. **FAIREST LORD JESUS**
   (From German, 17th century) Arr. Mulder (2:52)
4. **THE KINGDOM OF THE LORD**
   (Natalie Sleeth) AMSI (3:10)
5. **THE TERRA CEIA CHRISTIAN SCHOOL SONG**
   (Mara Mulder) (1:55)

THE TERRA CEIA CHRISTIAN SCHOOL CHOIR
Route 2, Box 159
Pantego, North Carolina 27860
(919) 943-2485

790526

ALSFELDER VOKAL ENSEMBLE

Wolfgang Helbich

unbekannte Chormusik der ROMANTIK und des SPÄTBAROCK

4/23/12
$ 5.00

THOROFON CAPELLA ATH 157

ALSFELDER VOKAL ENSEMBLE

Wolfgang Helbich

unbekannte Chormusik der ROMANTIK und des SPÄTBAROCK

Das ALSFELDER VOKALENSEMBLE entstand 1971 in Alsfeld. Seine ca. 50 Mitglieder sind Studenten aus der ganzen Bundesrepublik. Sie treffen sich regelmäßig an verschiedenen Orten zu intensiven Probenwochen. Die dort einstudierten Programme, vornehmlich unbekanntere Werke der geistlichen a-cappella-Literatur, werden anschließend in Konzerten aufgeführt. Zahlreiche Rundfunk- und Schallplattenaufnahmen sind seit 1974 eingespielt worden. Konzertreisen führten in die Schweiz, nach Italien, Frankreich und Schweden.

WOLFGANG HELBICH studierte an den Musikhochschulen in Berlin und Detmold. Seinen Kantorentätigkeiten in Alsfeld und Berlin folgte 1976 die Berufung zum Nachfolger von Hans Heintze als leitender Kirchenmusiker an den St. Petri-Dom nach Bremen.

ANTONIO LOTTI wurde vermutlich 1667 in Venedig geboren. Als Schüler von Giovanni Legrenzi wurde er im Alter von zwanzig Jahren in den Sängerchor der Markuskirche eingeführt, stieg dann später zum Organisten und schließlich 1736 zum 1. Kapellmeister der Cappella Ducale an San Marco auf, wo er bis an sein Lebensende wirkte.
Das Hauptschaffen Lottis gilt der venezianischen Opera seria. Etwa zwanzig von ihm komponierte Bühnenwerke machten ihn zu einem der bekanntesten Künstler seiner Zeit. Leider sind diese Opern heute alle in Vergessenheit geraten. Auf Einladung des Kurfürsten weilte Lotti 1717 bis 1719 in Dresden, wo er eine italienische Cappella einrichtete und einige seiner Opern aufführte. Bei diesem Aufenthalt lernte er Händel und vermutlich auch Bach kennen. Nach seiner Rückkehr widmete sich Lotti fast ausschließlich kirchenmusikalischen Kompositionen, von denen heute das vierstimmige Miserere und drei sechs- bis zehnstimmige Crucifixus' als bedeutende Werke der a-cappella-Literatur gelten. Charakteristisch für diese Werke ist eine ausgeprägte Chromatik, die von Lottis Willen nach ausgeprägter Textwiedergabe zeugt. Die Missa III in A stammt aus der frühen Schaffensperiode. Sie ist einem Messenbuch entnommen, das er 1698 der Behörde der Prokuratoren zu Venedig widmete. Im Gesamtwerk stellt dieses Buch eine Besonderheit dar, da die enthaltenen Werke Elemente des zu der Zeit im kirchenmusikalischen Sektor üblichen Palestrinastils und der neuen frühklassischen am neapolitanischen Opernstil orientierten Harmonik nebeneinanderstellen. Die Missa in A ragt unter den anderen Werken durch ihre kompositorische Lebendigkeit und ihren schlichten, aber doch eigenwilligen Charakter heraus.

JOSEPH GABRIEL RHEINBERGER wurde am 17. März 1839 in Vaduz geboren. Obwohl die häuslichen Verhältnisse sehr kunstfremd waren, wurde seine außerordentliche musikalische Begabung frühzeitig von Außenstehenden erkannt und ausgebildet. Bereits als Siebenjähriger hatte er sein erstes Organistenamt übernommen und erste Kompositionen gefertigt. Mit zwölf Jahren begann er seine Studien in München. Seine Fähigkeiten im Orgelspiel, in Kontrapunkt und Fuge, im Partiturspiel und in der Beherrschung der Kirchentonarten wurden von Lehrern geschätzt und gefördert. Kompositionen aus dieser frühen Zeit verwarf er später selbstkritisch. Dozentur an der Musikschule, Organistenamt an der St. Michaels-Hofkirche, Leitung des Oratorienvereins, Repetitorstelle an der Hofoper kennzeichnen seinen Weg bis zum Professor an der inzwischen durch Richard Wagner und Hans von Bülow erneuerten königlichen Musikschule. Er wirkte dort bis zu seinem Tode als weit über die Grenzen Deutschlands bekannter und verehrter Pädagoge. Vorbilder für sein kompositorisches Schaffen waren Beethoven, Schubert, Mendelssohn und im Hinblick auf die polyphone Stilistik J. S. Bach. Zu seinen Schülern zählten Humperdinck, Wolf-Ferrari und Sandberger. Trotz seines umfangreichen kompositorischen Schaffens bildet sein Wirken als Musikerzieher den Kern seiner Lebensleistung. Klarheit, Strenge und Ernst seiner Lehre wurden von seinen Schülern ebenso bewundert wie sein Verzicht auf eine unmittelbare Beeinflussung der künstlerischen Meinungen und Ziele der Studierenden. Rheinbergers Kompositionsstil war dagegen konservativ gebunden an die Traditionen der Klassik und der Frühromantik. Sicheres, überlegenes Können, logisches Musikdenken und starkes Formgefühl kennzeichnen die Inhalte seiner Werke. Neben der Kammermusik, Klavier- und Orchesterwerken dokumentieren vor allem die Orgelsonaten seine ausgereiften Fähigkeiten als Kontrapunktiker. Leider sind Bühnenwerke, Messen, sonstige geistliche und weltliche Chorwerke und Lieder heute im wesentlichen vergessen. Das hier vorliegende Abendlied aus „Drei geistliche Gesängen für gemischten Chor" wird durch einen Ausspruch Rheinbergers selbst charakterisiert: „So ein Werk hätte ich im Alter nicht wieder schreiben können".

KARL MARTIN REINTHALER, am 13. Oktober 1822 in Erfurt geboren und am 13. Februar 1896 in Bremen gestorben, war ein Sohn des berühmten Pädagogen Karl C. W. Reinthaler. Er studierte zunächst Theologie, begann aber nach der Staatsprüfung ein Musikstudium bei A. B. Marx in Berlin. Mit einem königlichen Stipendium ging er für drei Jahre nach Paris und Rom, wo er u. a. Gesangschüler bei Bordogni war. Nach einer Lehrtätigkeit am Kölner Konservatorium wurde er nach Bremen als Domorganist, Dirigent des Domchores und der Singakademie berufen. Später übernahm er auch die Leitung der Liedertafel und das Amt des städtischen Musikdirektors. Reinthaler wurde durch sein Eintreten für Brahms bekannt. Am 10. April 1868 führte er dessen Deutsches Requiem im Dom auf. Brahms trat freundschaftlich für Reinthaler ein, als dieser später in Pressefehden und Intrigen verwickelt wurde. Reinthaler komponierte hauptsächlich geistliche Chorlieder, aber auch Volkslieder, Opern und Oratorien. Er gehörte zur gemäßigt romantischen Richtung.
Die eingespielte Motette „Wenn der Herr die Gefangenen Zions erlösen wird" fällt in ihrer Inspiration aus dem üblichen Rahmen seiner Routinekompositionen heraus. Geschickt eingekleidete Stimmen ergänzen das kontrapunktische Gefüge mit homogen fließendem Klang.

MAX REGERs Spätstil, etwa seit op. 79, zeichnet sich durch zunehmende Abkehr vom eruptiven polyphonen Stil der Frühzeit aus, der seine harmonischen Wurzeln in der Bachschen Kontrapunktik gesucht hatte. Die Orgelphantasie „Wie schön leuchtet der Morgenstern" op. 40 von 1899 kann als typisches Beispiel dieser Schaffensperiode angesehen werden. Reger selbst distanzierte sich in seinen letzten Lebensjahren oft von Werken dieser Phase. Er war mehr und mehr bemüht, das Gefüge seiner Werke zu vereinfachen, aufzulockern und abzuklären im Gegensatz zum „wilden und chaotischen Stil der mittleren Schaffensperiode" (H. Riemann). Am 1. 12. 1911 hatte ihn der Herzog von Sachsen-Meiningen als Hofkapellmeister nach Meiningen berufen. 1913 erhielt er in diesem Amt den Titel Generalmusikdirektor. In dieser Zeit war Reger mit seiner Meininger Hofkapelle ständig unterwegs, außerdem unterrichtete er am Leipziger Konservatorium. Nach einem Erholungsurlaub in Meran wurde er wegen eines Nervenleidens 1914 auf eigenen Wunsch vom Dirigentenamt suspendiert.
Aus jener späten Periode stammen die „Geistlichen Lieder op. 137 für eine Singstimme mit Begleitung von Klavier, Harmonium oder Orgel", die in den ersten Septembertagen 1914 entstanden. Die Texte sind dem „Deutschen Psalter" entnommen, einer von Will Vesper herausgegebenen Sammlung geistlicher Texte. Fünf dieser geistlichen Lieder hat Wolfgang Helbich bearbeitet und für vierstimmigen gemischten Chor a cappella eingerichtet.

Aufnahmeort: Bremen, Oberneuländer Kirche
Aufnahmedatum: 1975
Aufnahmetechnik: studio wedemark, 3002 Wedemark 1
Aufnahmeleitung: Helmut König
Herstellung: TELDEC
Verlag und Vertrieb: THOROFON Schallplatten KG 3002 Wedemark 1, Postfach 1250 Telefon (05130) 4176
Bestell-Nr.: ATH 157
Kontaktadresse: Alsfelder Vokal-Ensemble Ernst Herzog, Waldemarstr. 42 1000 Berlin 36

Seite A

Antonio Lotti (1667 – 1740)	Missa III in A für vierstimmigen Chor Kyrie – Gloria – Credo – Sanctus – Agnus Dei (18'38")

Seite B

Joseph Gabriel Rheinberger (1839 – 1901)	„Bleib bei uns, denn es will Abend werden" Abendlied aus „Drei geistliche Gesänge für gemischten Chor", op. 69 Nr. 3 für sechsstimmigen Chor (4'00")
Karl Martin Reinthaler (1822 – 1896)	„Wenn der Herr die Gefangenen Zions erlösen wird", Psalm 126 op. 18 Motette für fünfstimmigen Chor (6'03")
Max Reger (1873 – 1916)	Morgengesang „Steht auf, ihr lieben Kinderlein!" (1'30")
	„Dein Wille, Herr, geschehe!" (2'07")
	„O Jesu Christ, wir warten dein" (1'27")
	Klage vor Gottes Leiden „O Ursprung aller Brunnen," (2'45")
	Am Abend „Mit meinem Gott geh ich zur Ruh" (3'11")
	Aus „Zwölf geistliche Lieder für eine Singstimme mit Begleitung", op. 137 für vierstimmigen Chor eingerichtet von Wolfgang Helbich

THOROFON

THE FROST BROTHERS

ON THE MOVE

HEART WARMING RECORDS®
HIGH FIDELITY RECORDING

THE FROST BROTHERS ON THE MOVE

HOW THIS RECORD WAS MADE

This recording was made from an original two track stereo master tape embodying "New Orthophonic" High Fidelity recording technique. Condenser microphones were placed at optimum positions in the RCA Studios in Nashville, Tennessee to insure perfect coverage of the recording artists. The dual track was then reproduced on a monaural disc under controlled conditions thereby insuring the correct balance, maximum spatial effect and ideal frequency range and dynamic contrast.

IMPORTANT NOTICE

This recording is scientifically designed to play with the same natural balanced fidelity as in original live performance. It can be played on any phonograph, old or new. It will play with an even more lifelike quality on stereophonic equipment. It can be purchased without the worry that it will be made obsolete.

The Frost Brothers—moving on. Probably no young group in the country has made the far-ranging tours that these boys have already made. Solid favorites in and around their home area of Middle Tennessee these boys have made appearances in concerts in the East and Canada as well as throughout the Midwest. Alvin, Don, Johnny all members of the same Frost family give the group its name. Wendell Hale sings the bass and the group is completed by versatile pianist, David Hooker. An alert, aggressive talented group they seem to be moving surely and quickly toward a permanent success and fame. In this follow up album to the first release, The Frost Brothers Quartet Heart Warming LPHF 1751, they have chosen twelve popular songs from the concert repertoire. Adding three of Nashville's famous background musicians for variety and interest the boys have cut another fine album. Give a listen—you'll see why we say the Frost Brothers are moving on.

SIDE ONE

1. I KNOW THE LORD LAID HIS HAND ON ME Traditional (P. D. 2:00) 2. TO WALK IN THY WAY W. Elmo Mercer (ASCAP 2:54) 3. RIGHT WILL WIN V. O. Stamps (SESAC 1:41) 4. I WANT TO WALK JUST AS CLOSE AS I CAN Albert Brumley (SESAC 2:20) 5. THEN THE ANSWER CAME Henry Slaughter (SESAC 2:25) 6. I CAN TELL YOU THE TIME Adger M. Pace (SESAC 2:47)

SIDE TWO

1. NEARER TO THEE W. Elmo Mercer (ASCAP 2:04) 2. WITHOUT HIM Pierce Lefevre (BMI 2:36) 3. JUST A CLOSER WALK WITH THEE Traditional Benson Arr. (ASCAP 2:33) 4. AIN'T NOBODY KNOWS W. Elmo Mercer (ASCAP 1:47) 5. I WON'T HAVE TO CROSS JORDAN ALONE Ramsey-Durham (SESAC 2:30) 6. THE OLD-TIME PREACHER MAN Traditional (P. D. 1:32)

HEART WARMING RECORDS
THE BENSON CO.
NASHVILLE, TENNESSEE

HI FIDELITY

RECORD NO. LPHF 1767
PROCESSED BY RCA VICTOR CUSTOM RECORD DIVISION

COMPLETE SOUND IN HIGHEST FIDELITY REPRODUCTION

30 Aniversario

OLGA CHORENS Y TONY ALVAREZ

...y! No hay que decir más. ¿Quién ... Cuba sencilla y familiarmente? Ellos ... pantallas hogareñas un ... de natural ... admiro ...

...GA CHORENS Y TONY ALVAREZ MANTIENEN SU UNION EN EL ARTE, CON UN MATRIMONIO TAN FELIZ COMO EL ... EXITO DE GIRO EN LA 3a. SECCION DE ESTA EDICION. FOTOS

...a tan ...aba en ...ue sólo ...a atraer ...era la ...

...a todos lo... ...nimo del pú... prolongar su ...diciones de c... en La Quintrala ... para el público ...mos meses.

Radio C...

OLGA Y TONY ya están fuera de la Cuba Roja. Pero para lograrlo tuvieron que aguzar el ingenio. Tomando como pretexto el cumpleaños de su hija, alquilaron un bote de motor al cual llevaron el correspondiente cake, dos cajas de botellas de gaseosa y unos bocaditos. Embarcaron los cuatro, con la venia del empleado de la INIT quien confiaba que el poco combustible de la lancha no pudiera llevarlos muy lejos. Pero ya en alta mar empezaron a abrir botellas que contenían nada más y nada menos que gasolina blanca. De esa manera tuvieron suficiente para poder llegar a costas extranjeras. Los famosos artistas cubanos ya gozan de la libertad ansiada.

...horens y Tony Alvarez ... C.M.Q-TV lo compr... alegría con que la gr... matrimonio que ha mante... deración tal en su vida ... matrimonio ... o de la fa...

Olga y Tony

...ENZALE... ...ance,

...ucido ... diversión hog... ...ertorio, al ...

Nadie como ... modalidad de ... ente su ... ciones diarias en una ... merece los más ... familia cub... sabo...

...que ... con la simpática pareja en un ambiente ... esca alegría.

...arse el ... ...aridad con qu... ...a sus programas y ...

ENRIQUE N. RODRIGUEZ

OLGA CHORENS, REINA DE LA RADIO

...como Tony Alvarez, tiene una ...artista. En esta ocasión se sometió a la nuestra música autóctona. Y justo es visitante que sale plenamente triun...

"AS"

El Colombiano, Bogotá

...on, en primer término, toda una señora ...r cuyos rostros, cuyos gestos, cuyas palabras ...os sentidos y sí ennoblecen los sentimientos al ... en las pantallas de los tele... ...rientes y ... Han llevado al arte, en es... ...oleada ...ana alegría, que es tra...

Miss y Mister Televisión 1955. Más de Cien Mil Votos Obtuvieron, Sobre la Gran Votación de los Populares Artistas Olga Guillot y Benny Moré. Fueron Homenajeados en el Programa Gravi del Canal 6.

OLGA CHORENS Y TONY ALVAREZ CELEBRAN SU PRIMER ANIVERSARIO CON RADIO PROGRESO

OLGA CHORENS Y TONY ALVAREZ CELEBRAN SU PRIMER ANIVERSARIO CON RADIO PROGRESO

Al presentarles este L.P. "30 Aniversario", hemos reunido en un somero recuento, los éxitos de estos artistas, Olga y Tony, que han sabido calar hondo en el sentimiento y el cariño de los públicos de Hispano-América. Las fechas de los estrenos de estas creaciones tendrán para sus admiradores y coleccionistas un especial encanto al retrotraerlos a tantos recuerdos y lugares que se encuentran dormidos por algún rincón del corazón.

Olga y Tony, iniciados desde niños a través de aquella cantera de talento que fué "La Corte Suprema del Arte" de la C.M.Q. de la Habana, les presentan hoy, 30 años después, una recopilación de las canciones que les fueron ganando, a través de toda una vida, el aplauso y la admiración de todos los públicos.

CARA A

1 – CUANDO ESTEMOS VIEJOS (Canal 11 – Puerto Rico – 1974)
2 – UNO (Primer Disco de Tony – 1945)
3 – AMEMONOS (Grabación Panart – 1955)
4 – MOTIVO SENTIMENTAL (Canal 2 – Puerto Rico –1965)
5 – EL PLEBEYO (Lima, Perú – 1947)
6 – SENTIMIENTO GAUCHO (C.M.Q. Cuba – 1940)

CARA B

1 – PAPA QUIERE A MAMA (Primer disco de Olguita y Lissette 1959)
2 – TOMAME O DEJAME (Canal 11 – 1975)
3 – MANO A MANO (C.M.Q. Habana, Cuba 1942)
4 – LA PIBA DE MI BARRIO (Cabaret Tabarís, Buenos Aires – 1949)
5 – TE ADORARE (Radio Progreso, Habana – 1953)
6 – GRACIAS, BORINQUEN (Canal 11, Puerto Rico – 1975)

NEW YORK WORLD-TELEGRAM AND SUN.

Voice and Spice From Havana

A pair of displaced talents, Olga and Tony, are giving Liborio customers a sampling of two of the things Castro Cuba is missing these days.

The singing team was one of Havana's favorites, in nightspots and on television, and now they're drawing much of New York's Cuban colony to Perez Blanco's 47th St. club.

The fiery Olga is the guts [illegible] no les traen gracia, contagia y en[illegible] de un anhelo. un romance Porque esta [illegible] destacados [illegible]eja feliz [illegible]fuertes [illegible] dia [illegible]s [illegible]rando [illegible] en[illegible]fina pero

Olga has the voice and the spice to be a top nightclub performer here in the North. She and Tony start with numbers exclusively Span-

By the time Olga gets to an expressive rendition of the theme from "Exodus"—in English—she has everybody cheering. For local

The duo have voices which blend pleasantly. It's a relaxing turn. The tunes fall easily and have an air of familiarity. They get some major excitement into the act when they assume a nationalistic turn in which they virtually promise the crowd that they'll be back in Havana when this is all over. The male frequently provides guitar accompaniment. The duo are excellent in this spot.

New York Herald Tribune

VARIETY

OLGA & TONY

Olga and Tony deliver their material—mostly romantic and harmonically interesting duets—with an easy, professional bearing. They intersperse their songs with some clever domestic patter and carry on a friendly rapport with the audience.

...Que un programa musical consiguiese interesar a tan elevado promedio de oyentes era algo que no estaba en los cálculos de nuestros expertos que estimaban que sólo un programa hablado, dramático o humorístico podía atraer grandes núcleos de público. El de Olguita y Tony era la excepción de la regla creada por los expertos.

FRANCISCO VERGARA
Revista Bohemia, Cuba

Tanto Olga Chorens como Tony Alvarez constituyen valores sólidos en la emoción de las canciones que abordan [illegible]e, unido a la simpatía personal que trasuntan en su labor, [illegible]diante algunas palabras que bastan para definirlos, ofre[illegible]en la oportunidad al público de sentirse íntimamente vinculados a estos muchachos cubanos que nos traen en sus sonrisas y en sus canciones todo el calor de su embrujadora tierra tropical.

Revista Sinfonía, Argentina

.. He aquí un caso de legítima popularidad. Olga y Tony constituyen una pareja que ha sabido robarse el cariño de las multitudes. Hay que ver la familiaridad con que piden los pases los que van a asistir a sus programas y cómo se identifican con la simpática pareja en un ambiente de sana y fresca alegría.

ENRIQUE N. RODRIGUEZ
Revista Carteles, Cuba

Olga Choren , cubana, como Tony Alvarez, tiene una profunda alma de artista. En esta ocasión se sometió a la prueba de fuego de nuestra música autóctona. Y justo es reconocer a la artista visitante que sale plenamente triun[illegible]ora.

"AS"
El Colombiano, Bogotá

[illegible]go y Tony son, en primer término, toda una señora y todo un señor cuyos rostros, cuyos gestos, cuyas palabras no excitan los sentidos y sí ennoblecen los sentimientos al aparecer en las pantallas de los televisores sonrientes y [illegible]vado al arte, en estos momentos, una oleada [illegible]ía, que es trasunto de un sano hogar.

JOSE M. SOTOLONGO
Mundo Católico, Cuba

...Como ocurre a todos los artistas que arraigan verdaderamente en el ánimo del público, Olguita Chorens y Tony Alvarez debieron prolongar su contrato entre nosotros por sus excelentes condiciones de cultores de la canción popular. Su presencia en La Quintrala, Radio Pratt y otros lugares, ha significado para el público el centro de mayor atracción en estos últimos meses.

Radio Cine, Santiago de Chile

...Olguita Chorens y Tony Alvarez son ídolos de los niños. Su programa C.M.Q-TV lo comprueba elocuentemente. Hay que ver la alegría con que la grey infantil comparte con el feliz matrimonio que ha mantenido una línea de respeto y consideración tal en su vida conyugal, que lo coloca como el matrimonio modelo de la farándula.

DIEGO GONZALEZ, "Tendedera"
Avance, Cuba

Nadie como ellos ha introducido en sus programas la modalidad de la pura diversión hogareña, innovando continuamente su repertorio, al presentar al público sus emociones diarias en una explanación al hogar cubano que merece los más cálidos parabienes. Alternan con la gran familia cubana y conversan, presentan sus anhelos, sus sinsabores, sus alegrías, sus hijas, sus perros y sus gatos. Y, además, un repertorio muy suya, siempre renovado, con el cual canta y ríe la juventud y los niños, sal de la vida.

LOURDES BERTRAND
Excelsior, Cuba

Borinquen

OT – 1001

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LADO 1

1. MUJER DE FIESTA
2. INSTRUMENTAL

LADO 2

1. PARTY WOMAN
2. PARTY WOMAN
DANCE HALL MIX
RAP BY WESLEY "INDIAN" MCDOWALL

MUJER DE FIESTA
WRITTEN & SUNG BY OSCAR JAMES

MUSIC ARRANGED, CONDUCTED
& PLAYED BY FRANKIE MCINTOSH

ALL INSTRUMENT PLAYED BY
FRANKIE MCINTOSH EXCEPT THE
GUITAR PLAYED BY OSCAR JAMES

BACKVOCALS - GLENDA IFILL

GRAPHICS & ALBUM
DESIGN BY OSCAR JAMES

PHOTOGRAPHER: WAUGHN TONEY

PUBLIC RELATION OFFICER
MANUEL REYES - COLOMBIA

RAPTHOLOGIST - WESLEY "INDIAN" MCDOWALL

MUJER DE FIESTA
TRANSLATED BY
STANFORD CASH - NICARAGUA
IYONNE FORBES - PANAMA

BASS LINES IDEAS - NASSAN

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Besitos Sí, Besitos No
La Muchacha
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Que se Mueran los Feos
La Perla
Cosas
El Tirabuzón
La Tarántula
Los Novios

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TROPICAL FLORIDA

LADO A

Cachito de mi Corazón
(Raymundo Sáenz)

Besitos Sí, Besitos No
(Francisco Cobos)

La Muchacha
-La Ragazza-
(Dámaso Pérez Prado)

Chupando Caramelo
(Sylvia D. Grasse)

Que se Mueran los Feos
(Nicolás García Curiel)

AUDIO GRABACIONES, S. A

LADO B

La Perla
(Oscar Cossio Flores)

Cosas
-Things-
(Darin)

El Tirabuzón
(Derechos a Disposición del Autor)

La Tarántula
(Florentino Ruíz Carmona)

Los Novios
(Mario De Jesús)

Es TROPICAL FLORIDA el grupo que, con un nuevo estilo, lleva la música del trópico a un lugar preponderante dentro del ambiente artístico de México. Son sus integrantes, originarios de la Ciudad de Monterrey pero a diferencia de la mayoría de los conjuntos del norte del país que se caracterizan por su marcada inclinación al acordeón y al bajo sexto, estos muchachos han adoptado la música tropical, dándole una personalidad diferente que los ha colocado ya como el grupo de mayor porvenir en su género.

En este LP, TROPICAL FLORIDA nos presenta sus más recientes éxitos, como: "LA PERLA", que los colocó en el camino de la popularidad; "QUE SE MUERAN LOS FEOS" y "BESITOS SI, BESITOS NO", dos melodías tradicionales que resurgen en la versión de este grupo; otros números que pronto sonarán fuerte son: "CACHITO DE MI CORAZON", que encabeza el LP, así como "CHUPANDO CARAMELO", "EL TIRABUZON", "LA TARANTULA" y otros éxitos más.

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Janet Lynn Skinner

ONE PRAYER AWAY

0 7502-18337-1

WR 8337

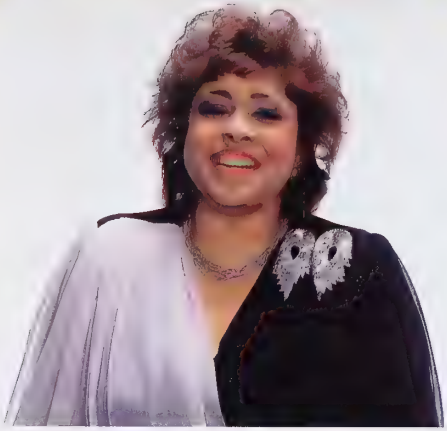
Side One

ONE PRAYER AWAY

LIFT UP YOUR EYES

LOVE PEACE JOY

SALE IN THE ARMS OF GOD



Side Two

DON'T LET GO

I CALL HIS NAME

FOLLOWING THROUGH

IN THE GARDEN

PRODUCED AND ARRANGED BY DALE EDWARDS

Production Coordinators: Janet Lynn Skinner, Sekou Bunch, John Brinson / Recorded at Fidelity Recording Studio, Los Angeles, CA; Bisen Recording Studio, Columbus, OH; Northern Entertainment Studio, Cleveland, OH / Engineering by Cliff Zelman, J.D. Blackfoot, Greg Webster, Kirk Yano / Mixed at Northern Entertainment Studio, Cleveland, OH; Fidelity Recording Studio, Los Angeles, CA / Mixed by Dale Edwards / Mastered by Hank Williams at Master Mix Studio, Nashville, TN / Photography by John Guider / Art Direction by McConnell Graphics / Cover Design by Evamarie Oglander

Musicians • Keyboards John Brinson, Lawrence Hilton Jacobs, Bobby Pierce / Synthesizer Steve Cox / Lead Guitar: Russell Evans, Kevin Turner / Bass Guitar: Sekou Bunch, Alphonso Johnson / Drums: Jackie Cooper, Craig Pearson / Organ: Chester Curry, David Thomas / Horns. The Cleveland Jr. Symphony Orchestra
Background Vocals • Larry McCrimager, Harold Patterson, Marilyn Smith, Lanita Swanson, Janet Lynn Skinner
Phillip and Brenda Nicholas, of the Nicholas Family, appear courtesy of Message Records on "I Call His Name" and "Lift Up Your Eyes"
Special Thanks to Bruce Seifert, Dorothy Skinner White, Ken Harding, Sheryl Acree, James Bullard, Kenneth Edwards

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the SANCTUARY CHOIR,
United Presbyterian
Community Church,
Pleasanton, Calif.,
sings.....

Alleluia!

A PRAISE
GATHERING
FOR BELIEVERS

Alleluia!

IN THE BICENTENNIAL YEAR OF OUR COUNTRY, AND IN THE YEAR OF THE 100TH BIRTHDAY OF OUR CHURCH, THE SANCTUARY CHOIR OF THE UNITED PRESBYTERIAN CHURCH OF PLEASANTON, CALIFORNIA SINGS "ALLELUIA!"

SIDE ONE

1. Welcome and Prayer — Cal Hartman, Narrator
2. "Let's Just Praise the Lord"
   Choir and Audience and Speakers: Dick Straiton, Bev Stunkel, Roger Gathers, Ruth Coe, Diane Dyke, Morris Mote, Dick Straiton, Ernie Sykes, Len Mark and Bev Stunkel
3. Narrator, Soloist and Choir
   Voices of the Past: The Fisherman, Bob Stansbury; The Tax Collector, Dick Straiton; The Woman at the Well, Cecelia Stansbury; The Once-Blind Man, Len Mark
   "There's Something About That Name" — Bob Stansbury
4. "King of Kings — Lord of Lords" — Choir
5. "Bethlehem . . . Galilee . . . Gethsemane"
   Soloist (singing and speaking) — Chuck Maxson and Choir
6. "God Gave the Song" Narrator and Soloist, Martha Mark

SIDE TWO

1. "Let's Just Praise the Lord" — Reprise
   Narrator, Choir and Audience
2. Testimony — Gretchen Sykes
   "The Longer I Serve Him" — Harry Fuller and Choir
3. Testimony — Dick Howard
   "The Old Rugged Cross MadeThe Difference"
   "I Believe in a Hill Called Mt. Calvary"
   Soloist Anne Pruett and Choir and Trio: Salle Larson, Morris Mote and Farrel Pruett
4. Testimony — Dick Pearson
   "Because He Lives" — Soloists: Gerrie Miller and Dick Pearson and Choir
5. Finale — "Something Beautiful"
   Soloist (singing and speaking) Farrel Pruett and Choir and Audience
   "Let's Just Praise the Lord" — Choir and Audience
   "Get All Excited" — Choir, Audience, and Soloist Bob Stansbury
   "Because He Lives" — Choir and Audience
   "Alleluia" — Choir and Audience
6. Narrator — Prayer of Thanks — Choir — Prayer Response

THE SANCTUARY CHOIR

Director: Carolyn Helgeson

Bruce Borton
Ruth Coe
Don Dyke
Diane Dyke
Nannette Dutchover
Harry Fuller
Roger Gathers
Debbie Gilpatrick
Cal Hartman
Lew Helgeson
Betty Gail Hunt
Salle Larson
Leonard Mark
Martha Mark
Chuck Maxson
Gerrie Miller
Janet Morelock
Morris Mote
Sally Mote
Ginny Nacamu
Muriel Petrillo
Dick Pearson
Helene Pearson
Anne Pruett
Farrel Pruett
Bob Stansbury
Cecelia Stansbury
Dick Straiton
Bev Stunkel
Ernie Sykes
Dick Thomas
Dick Waldron
Virginia Waldron
Fran Walz

Recorded at the United Presbyterian Church in Pleasanton, Calif.

Sound Engineers — Dale Smith, Lew Helgeson, John Bonfield

Words and Music — Gloria and Bill Gaither and Ronn Huff

Accompaniment — Pre-recorded orchestral tape arranged and orchestrated by Ronn Huff

Jacket Photograph — Ray Koski

Jacket Design — Leonard Mark

A special thanks to Dale Smith, who gave much time, expertise, and enthusiasm in the recording of this performance. He helped make it possible.

BRITTEN

SAINT NICOLAS Opus 42

LL 1254

PETER PEARS (Tenor) DAVID HEMMINGS (Boy Soprano)

with THE ALDEBURGH FESTIVAL CHOIR AND ORCHESTRA

conducted by BENJAMIN BRITTEN

Long playing microgroove full frequency range recording

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BRITTEN:
SAINT NICOLAS

Aldeburgh Festival 1955

BRITTEN

SAINT NICOLAS

Cantata for tenor solo, mixed chorus, piano duet, strings, percussion and organ Opus 42
(words by Eric Crozier)

Side No. 1

1. Introduction
2. The Birth of Nicolas
3. Nicolas devotes himself to God
4. He journeys to Palestine
5. He comes to Myra and is chosen Bishop

Side. No. 2

6. Nicolas from Prison
7. Nicolas and the Pickled Boys
8. His piety and marvellous works
9. The Death of Nicolas

PETER PEARS (Tenor); ;DAVID HEMMINGS, (Boy Soprano) THE ALDEBURGH FESTIVAL CHOIR AND ORCHESTRA
(Ralph Downes: Organ)

with The Girls' Choir of Sir John Leman School, Beccles, The Boys' Choir of the Preparatory Department of Ipswich School, and three boys from The Choir of St. Mary-le-Tower, Ipswich

conducted by BENJAMIN BRITTEN

Recorded in The Parish Church, Aldeburgh

The Cantata *Saint Nicolas* was written in 1948 for the centenary celebrations of Lancing College, Sussex, when it was sung by the combined choirs of three boys' schools and one girls' school. The actual first performance, by kind permission of Lancing College, was given at the first Aldeburgh Festival in June, 1948, in the Parish Church, with Peter Pears and the Aldeburgh Festival Choir.

The libretto is founded on legendary incidents in the life of St. Nicolas, patron saint of children, seamen and travellers.

The part of St. Nicolas is given to the solo tenor, while the singers in the chorus describe his miraculous adventures with the vivid conviction of eye-witnesses, transforming themselves into the contrasting characters in the drama as it unfolds, and drawing the separate threads of the story together with each climax of their prayer and praise.

1. INTRODUCTION

Gazing back over the centuries, the chorus begs St. Nicolas to draw aside the veil of holiness which obscures him, and to speak to them in the simple language of men.

The slow pulse of the relentlessly repeated minims quickens to an *Animato* as the saint crosses "the tremendous bridge of sexteen hundred years", telling them to preserve the living faith for which the martyrs died.

As the vision fades, the chorus prays for strength to serve God with simplicity.

2. THE BIRTH OF NICOLAS

To an enchantingly happy waltz tune, small schoolboys (aged seven to nine) sing of the birth and childhood of Nicolas, describing his joyful innocence and enthusiasm as he splashes about in his bath, or as he climbs up the font to be baptised. At the end of each verse there is a pause in the waltz, while the boy Nicolas sings "God be glorified".

The excitement increases, and there is an overwhelmingly dramatic moment when, at the words "Nicolas will be a Saint", the treble voice of the boy soloist is transformed into the full ringing tone of the tenor's "God be glorified", with all its power and confidence.

3. NICOLAS DEVOTES HIMSELF TO GOD

In the opening recitative, Nicolas speaks of his discontent as a wealthy young man. As his indignation mounts, the strings move towards the *Andante molto lento*, where their semitones pull against each other and their dark harmonies are weighed down by Nicolas' distress of mind as he calls on God to purge his angry soul. Then he prays for humility: the strings quieten as their semitones float upwards, and at last, as his prayer is answered, the discords come to rest in their pianissimo cadence.

4. HE JOURNEYS TO PALESTINE

The tenors and basses in the chorus tell the story of the sea voyage in a *Pesante con slancio* 12/8 that has the rise and fall of the waves in it and the slap of the water on the side of the boat.

The sailors jeer at Nicolas when he prophesies a tempest far ahead. But the wind rises, the thunder roars, the waves sweep over the deck and the ship staggers as the sailors try to launch the lifeboats, dropping their narrative 12/8 and breaking into realistic cries for help.

In the distance, the semichorus of schoolgirls sing of the livid gleam of the lightning as it hisses through the night. At the height of the storm the sailors kneel and pray: the thunder gradually dies down, the wind loses its violence and the waves become tranquil in answer to St. Nicolas.

The ship sails on in a 12/8 that is now *molto piacevole*, and the minor tune is transformed to major as the stars appear in the calm sky.

5. HE COMES TO MYRA AND IS CHOSEN BISHOP

In an *Allegro maestoso* the full chorus proclaims Nicolas Bishop of Myra. The semichorus follows each action in the ceremonial acceptance of the mitre, the robe, the dalmatic and the crozier, while the chorus links each gesture of the ritual with an "Amen". With the putting on of the ring, the four rising notes of the Amen quicken to an energetic fugue as the chorus sings: "Serve the Faith and spurn his enemies".

At the climax the music breaks off: there is a silence of expectancy, and then the twentieth century congregation-audience of parishioners in the main body of the church joins the chorus in singing the familiar hymn, "All people that on earth do dwell".

6. NICOLAS FROM PRISON

St. Nicolas tells his listeners of the persecution of the church in Asia Minor during the fourth century, and of the long years he spent in prison. The *Presto agitato* is a passionate protest against the blindness of those who turn paradise into a wilderness.

7. NICOLAS AND THE PICKLED BOYS

The distant footsteps of the *Moderato alla marcia* come nearer and nearer as the famine-stricken refugees struggle along the wintry roads, hoping to find food in the city.

The semichorus are heard mourning for three little boys who are lost: "Timothy, Mark and John are gone, are gone, are gone".

The rich travellers in the chorus order a meal when they get to the inn: they are just sitting down to it when St. Nicolas suddenly warns them not to touch the meat, for it is the flesh of the three missing boys who have been killed by the butcher and pickled in salt. Before the astonished eyes of the travellers he calls the three boys back to life: they enter hand-in-hand, singing "Alleluia", and the whole chorus joins them in praising God for the miracle.

8. HIS PIETY AND MARVELLOUS WORKS

Nicolas has been bishop for forty years. The chorus thinks of him gratefully, remembering his courage and his kindness and the many occasions when he has saved them from prison, from famine, from the shame of sin and from the fear of shipwreck, from the danger of heresy and from the oppression of being ruled by unjust men.

9. THE DEATH OF NICOLAS

There is a vast splendour in the fortissimo of the orchestral *Largamente* as St Nicolas hears the summons of death. During his last prayer, the chorus chants the *Nunc dimittis;* the murmur of their voices grows in strength towards a triumphant "Amen" as the Saint yields his soul to God. When the echoes of the immense orchestral chords have died away, the sound of the organ can be heard, recrossing the bridge of the centuries as it quietly announces the beginning of the hymn, and the cantata ends with the congregation and chorus singing "God moves in a mysterious way".

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A Traditional Christmas at the Harmonium

Silent Night
What Child is This?
The First Noel
It Came Upon a Midnight Clear
Brahms Lullaby
Joy To The World
Deck the Hall
We Three Kings of Orient Are
O Christmas Tree
Angels We Have Heard on High
Bring a Torch, Jeannette, Isabella!
Away in a Manger
and many more . . . . .

A Traditional Christmas at the Harmonium

with R. Frederick Henry, organist

There can hardly be another holiday season that is so dearly preserved by family tradition than the Christmas season. Although all of us in the Western Christian World celebrate the Miracle of the Birth of Christ, each nationality has its own special custom, and since the people of the United States of America are born of so many different heritages, we have each shared certain beloved customs with our immediate families which are true to our particular culture. We speak of this or that "custom" as "traditional" in our family, be it a particular meal or dish, or the manner in which a blessing is given before the Christmas dinner. One way or another, we attempt to keep these Traditions alive for our future generations so that they may also experience the inner warmth and strength of character that Tradition has given us.

The delicious perfume from the pine needles of the Christmas tree, secret recipes of hundreds of savory Christmas cookies and cakes, the traditional turkey, or ham, or roast beef with once-a-year relishes on the side, and of course, our favorite Christmas Carols which might be sung while caroling in the streets, in our churches during the Advent, or in our very own homes as we decorate for the festivities — all contribute to that *magical* Spirit of Christmas which holds a very personal significance in each of us. Our hearts are filled with the gladness of today and the sweet sadness of yesteryears. Once more do we see in our mind's eye the dear faces and hear the lovely voices of those who were so very dear and precious to us. Regardless of our age, it is a time when we are again like little children . . . *if only for a moment.*

Christmas has always been the one time of the year when families sacrifice to bring each other joy, and where every attempt is made to have *EVERYBODY* together. It is a time when we remember those less fortunate than ourselves and open our hearts to the joys of giving and the blessings of receiving.

In Grandmother's and Grandfather's day, even those who could not sing gathered around those with more melodious voices at the piano or the pump organ in the parlor and jointly raised their voices in praise of the Child Jesus. Christmas carols are also traditionally sung by the congregations of the small chapels back home where the sweetest sound this side of heaven was *not* the mighty pipe organ of the cathedral, but rather the humble Harmonium played with modest simplicity by some dear woman everybody thought of as *"Auntie."* Progress has turned most of these charming places of community worship and social gatherings into larger and, unfortunately, more impressive but impersonal structures. The pumped reed organ was replaced with the vibrato and thunderous sound of the electronic and synthesized organ which is now creating its own impressions and establishing a new tradition.

When I came across a charming German Harmonium which was destined for the scrap heap, I could not resist the impulse to acquire it and bring it to my studio where it was restored in my spare time. It was surprisingly preserved in spite of its virtual 100-year-old vintage, and so very little needed to be done. With the loving help of my friend, Dr. John Reible, we then proceeded to collect as great an international collection of traditional Christmas carols as possible. A friend of Dr. Reible and most accomplished organist, Fred Henry, soon also became involved in gathering and editing the selections we bring you here. In our approach to the recording of the harmonium, we initially thought to include voices and other instruments, but after hearing the beautiful results of the first session, we decided that any such addition would detract from the singular charm of the quaint sound of the reed organ.

Thus we included the lyrics and verses of all but two songs on this record as an insert to allow you and your loved ones to gather around, and as in days of old, raise your voices together in wonderful harmony — or turn the volume down low and allow the sweet and simple beauty of the Harmonium invoke a sweet nostalgia to flavor your Christmas festivities.

Our dictionary defines **"TRADITION"** as, *"the handing down of statements, beliefs, legends, customs, etc., from generation to generation, especially by word of mouth, or by practice . . ."* In wishing you all a most Joyous and Blessed Christmas, may I voice my humble hope that the playing of this record may become a tradition in your family, to be enjoyed and cherished by your generation in remembrance of the practice of generations past, to be handed on to generations of the future. And may the singing or listening to **"A Traditional Christmas at the Harmonium"** enable you to find the one song or hymn that will hold a very special meaning for you! **MERRY CHRISTMAS!!**

Very sincerely yours,

Leo de Gar Kulka, Sonic Arts Records

About the artist . . .

R. Frederick Henry's musical experience embraces 50 years of devotion to music, starting with the study of the piano with Dorothy Naomi Seymour of the Los Angeles Conservatory of Music and a few years later with the study of the organ under Dr. Alfred Butler. Mr. Henry remembers that as a child, while playing the piano, he imagined sitting at a pipe organ — a dream which culminated in a lifetime "love affair" with the organ. Young Henry's extraordinary musical talents and skills led to his first church organist position at age 15 in West Los Angeles. During World War II, Mr. Henry was guest organist at San Diego Naval Base and at Treasure Island in the San Francisco Bay. After the war, at the University of Southern California, Henry discovered the harpsichord through the inspiration and encouragement of Alice Ehlers.

Besides his career as a foreign language teacher, Mr. Henry has managed to perform many concerts — one of the most memorable being in the Cathedral of Durango in Mexico. Furthermore, he has taught private organ lessons for ten years, made several recordings, and has been organist at the same church for the past 22 years. Mr. Henry is a specialist in commercial recording of new ecclesiastical works which are promoted and played throughout the world.

M. Hörügel Harmonium Specifications

Bass-forte	16′ Cello
16′ Subbass	Oktav-keppel
2′ Aeolus-harfe	4′ Flute
4′ Viola	8′ Oboe
4′ Viola dolce	8′ Vox Celeste
16′ Bourdon	8′ Schalmei
8′ Diapason	32′ Musette
8′ Horn-echo	Diskant-forte

Side 1

1. **Silent Night**
2. **What Child is This?**
3. **The First Nowell**
4. **Good Tidings** (Savoy)
5. **Christmas Praise** (Polish Folk Song)
6. **It Came Upon a Midnight Clear**
7. **O, Ye Heavens**
8. **Love Came Down At Christmas**
9. **The Cradle** (Austrian 1649)
10. **O Little Town of Bethlehem** (English Carol to tune of the "The Ploughboy's Dream")
11. **Now it is Christmas Time** (Swedish)
12. **Brahms' Lullaby** (no lyrics included)

Side 2

1. **Blessed Christmas Morn** (no lyrics included)
2. **Today There is Ringing** (Swedish)
3. **Joy To the World**
4. **Deck the Hall**
5. **We Three Kings of Orient Are**
6. **O Christmas Tree** (O Tannenbaum)
7. **Angels We Have Heard on High**
8. **Bring a Torch, Jeannette, Isabella!**
9. **Away In a Manger**
10. **Quem Pastores** (Christmas: Epiphany)
11. **When God Made This Earth**

Executive Producer and Engineer:
Leo de Gar Kulka
Assistant Engineer: Kenneth K. Lee
Musical Direction: Dr. John Reible
Cover Graphics: Wayne Pope of
EPOP Productions, Lafayette, CA
Recorded and Mastered at
Sonic Arts Corporation,
San Francisco, CA

Repertoire Records
665 Harrison Street
San Francisco, CA 94107
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Sociedade Filarmónica

UNÂNIME PRAIENSE

PORTUGESE PHILHARMONIC ORCHESTRA

Sociedade Filarmônica
UNÂNIME PRAIENSE
Fundada Em 3-10-1881

A filarmónica "UNÂNIME PRAINSE" da freguesia da Prá ia do Almoxarife, Ilha do Faiál — Açores Portugal, foi fundada em 3 de Outubro de 1881 pelo cónego SILVA REIS.

Em 1930 foi reorganizada pelo seu antigo regente, MANUEL VARÍSSIMO dos SANTOS, chegado dos Estados Unidos de America do Norte, e um pouco mais tarde tomou conta da regençia ALBERTO ÁVILA de VARGAS sendo a seu actual regente.

De então parca cá assinalou vários éxitos, de entre os quais, em 1965 uma digressâo â Cidade de Angra do Heroiśmo da Ilha Tercéira Açores-Porugal e em 1960 a sua presenca no primeiro grande concurso Nácoinal de Filarmoni cas e Bandas de Música Civis, organizádo pela F.N.A.T. no qual, em competição com 34 bandas do continente e Ilhas Adjaçentes, ficou classificada no segundo lugar de terçeira categoría.

A TUNA fundada em 1962, ficou classificada em primeiro lugar no concurso Distrital de Tunas realizado nesse ano pela Junta-Geral do Distrito Autó nomo da Horta.

Em Julho de 1965 o então Ministro das Obras Publicas, Eng. Arantes de OLIVEIRA, inaugurou a nova sede da filarmonica.

Em 1978 realizou uma digressâo aos Estádos Unidos da América do Norte, tendo sido integrada nos festejos da Semana das Comunidades, realizados na cidade de San Jose do Estado da California.

The Philharmonic Society "Unánime Praiense" comes from the islands of Fayal-Azores called Praia de Almo — xarife, and was founded by SILVA REIS on October 3, 1881.

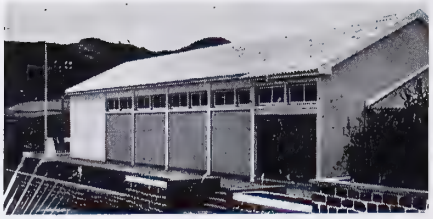
The 'Philharmonic' was reorganized in 1930 by its old conductor, MANUEL VARISSIMO dos SANTOS, who had just returned from the United States. A short time later, the directorship was taken over by ALBERTO AVILA de VARGAS, who remained its conductor to the present day.

The Philharmonic has traveled a great deal earning high praises wherever they appeared. In 1956 it traveled to the city of Angra do Horeismo, located on the Island of Terceira-Acores Portugal. In 1960 the Philharmonic Orchestra participated in the first major National Contest of Philharmonic Orchestras and Military Bands sponsored by the F.N.A.T. and was classified in second Place of the Third Category.

In 1962 the Junta Geral do Districo Autónomo da Horta sponsored a contest of Tunas, and the Philharmonica's Tuna (founded in 1963) was awarded First Place. In July 1965, the then Portugese Minister of Public Works, Arantes de Olivena, inaugurated the new "sede" of the Philharmonic.

In 1978 the entire Body of the Orchestra made a Tour to the United States and was the highlight of the Festivities of the "Community Week" of the Portugese Colony in San Jose, California.

Their reception was so enthusiastic as they brought the sounds of their home-land to the People of the Portugese Community, that it was decided to preserve their Artistry in this unique Recording, which was done at the Studios of Sonic Arts Corp of San Francisco, CA.



SIDE 1

ANTHEM ..... :38
Hino da Filarmônica

PEJÃO 4:05
Marcha de A. Barreto

ARABY 3:00
Marcha

RIGOLETTO 3:20
Quartet de 'Rigoletto' de Verdi

LOPE 3:35
Marcha de Garçia Pastor

MOMENTO MUSICAL 2:05
de Schubert

FIGHTING STRENGTH 2:35
Marcha de Alleu

SIDE 2

CHAMARRITA DO MEIO 2:05

FADO CORRIDO 2:55

GENERAL SMITH 3:50
Marcha de Manuel Coelho

IL TROVATORE 4:30
de Verdi

RAPSÓDIA PORTUGUESA 7:08
de Silva Marques

US Publishing by Guard Music, BMI

The recording was made at the studios of Golden State Recorders, Inc., at 665 Harrison Street in San Francisco, and the Masters cut in the Neumann Mastering Room at Sonic Arts Corporation. All Engineering by Leo de Gar Kulka, President and Chief Engineer.
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NOSTALGIA-REPERTOIRE RECORDS
NRR 4772 S

A COLLECTION OF RARE MUSICAL DEVICES OF THE LAST CENTURY

A COLLECTION OF RARE MUSICAL DEVICES OF THE LAST CENTURY

The Theobald family of San Francisco collects **old things** and displays them for sale in their charmingly cluttered store on Union Street. I collect the "sound" of the precious mechanical devices that man developed in his effort to bring musical enjoyment to the touch of his fingertips. Going beyond the age of the phonograph, music was actually created only by the playing of an instrument. I cannot help but stand in awe at the ingenuity and sometimes absurdities that were created by man in his effort to make the instruments play themselves. This record album captures, in the purity of its sound reproduction, several of these intricate and intriguing devices. The best known of these, is the Large Concert Music Box. Here recorded on side 1, are several that have been converted to coin operation for the enjoyment of the strolling public who enter the charm of "New and Old Things" on Union Street. In the first series of cuts, we hear the melodies played on some American made REGINA Music Boxes, ca 1870. The names of the tunes reproduced here are familiar as they represent the "hits" of our musical heritage around the turn of the Century.

The second part of side 1 brings us some unusual Music Boxes. The first is called the TROLL Music Box. It is activated by a prickly cylinder rotating slowly, and the pins of the cylinder activate and strike a metal comb, which is the heart of most music boxes. This is a specially fancy model originally made in Switzerland, which combines the sound of the 'comb' with bells, and even bellows, which play a sort of miniature **harmonium**. It is very old, and I am afraid, also sounds it.

The second cut contains the sound of a DECANTER MUSIC BOX. This Music box built into a wine decanter, plays a tune when it is lifted from the table and continues to finish its tune, even when placed back on the table! Oh for the embarrassment of the imbiber, when all he wanted to do was to sneak himself a wee dram! But think of the graceful gentility when the Hostess, to musical accompaniment, pours a drink of the precious fruit of the grape to her grateful visitor! When Love was Oh, so romantic, the suitor would present the **apple of his eye** a delicately shaped and beautifully finished wooden box, which held jewels. Every time the lucky Lady would open this token of her swain's affection, its delicate mechanism would sweetly plead his undying Love by playing the melody we enjoy in the next to the last cut on side 1.

Finally we hear the SWISS STELLA Music Box, with its stentorian authority filling the room with the beauty of its well-rounded bell-like tones.

Side 2 brings us musical adventures of another kind. Up to ca 1938, residential areas of the city and the countryside of Europe were visited by people who made their living with the playing of musical mechanical devices. These were the Hurdy-Gurdy & the Organ Grinder with or without monkeys. They made the rounds of their territory on a regular basis and could be expected to be in the courtyard of the apartment house, of a particular street, always on a certain day and time; the people living in the houses would stop their housework and lean on their window-sills, to enjoy a welcome musical respite. then, to reward the "performer", they would wrap a few coins in paper, and toss it towards him. When the performer would hear the coins hitting the ground, he would doff his hat without stopping his performance, and then, with the children helping him, would gather his rewards and move to the next house. Though Gypsy musicians either singly or in groups would not be unusual, the most unusual, and certainly the loudest (and strongest) was the man that rolled his Wheelbarrow Upright Piano through the streets. We found just such a piano, which also contains FIVE (count them !5!) BELLS. The piano was a player type piano with a crank that not only activated the bellows, but also the entire mechanism. Though the constant rolling over the rough cobble stones of European cities caused the piano to be somewhat out of tune, it is no particular concern. The one we hear on this record, came from GHENT in Belgium. Enjoy the typical sound of the Tuesday afternoon Special in the apartment house courtyard of Ghent.

Regular Player Pianos which proliferated in the homes on both Continents are no rarity today. Our Player Piano here is of no particular vintage or character. What made the recording special, was that it plays especially appealing piano rolls with a peculiarly typical arrangement of popular tunes of early Americans: Shades of Summer, Fourth of July, The Waving Flag and the Straw Hat!

Next we hear the ITONA. Supposedly an improvement over the Music Box. Also housed in a box-like device about 24 inches square and about 12 inches high, it has a handle on the side which the **operator** or **music maker** cranks. This circular motion not only strengthens the muscles and the endurance of the arm, but also rotates a cardboard disc about 24" in diameter, which has holes punched in it, not unlike the ones we see on a piano roll. The purpose, however, is different. As they glide over small pipes, they cause air to be sucked into them, as the turning of the handle also creates a vacuum in the deep bowels of the device. (Remember the crank-handle?) Well, the air rushing through the openings enter tuned whistle-like pipes, which in turn play the tune, which has been skillfully punched into the cardboard record revolving on top. Of course the faster the handle is turned, the faster the tempo of the tunes, and the pitch remains the same. Amazing!!! The last cuts are from a machine, now completely extinct, called the PHOTO PLAYER. If memory serves me correctly, only three of these mamouth devices were erected right here in San Francisco. They were designed on the principle of the CALIOPE, but using suction instead of steam pressure! This huge device originally held several piano rolls, one of which would be engaged when a particular lever was pulled. The machine was designed to provide mood and background music for silent movie-houses, hence the name PHOTO PLAYER. Thus, the operator, while watching the screen, could provide at the mere pulling of a lever: A.) A Love Theme, B.) A Chase Theme, C.) A Suspense Theme, etc., and during intermission, before and after performances, Pure Entertainment. Alas, the machine never had a chance to prove itself, as Sound Movies were invented just as the Photo Player was about to make its debut!! Such are the chances of the capricious Show business! The remains of these decaying musical monsters were found and lovingly assembled to be given a second chance. Powered with a genuine Electrolux Vacuum Cleaner, the machine was installed in a regally commanding place on a pedestal of a warehouse which has since been torn down to make room for a vacant lot. There I was invited to capture its wafting melodies and preserve them forever on the magic of magnetic tape. With due deference to its age we deposited our quarter into its receptacle. As the coin rolled past its internal organs, it activated the circuitry of the trusty Electrolux Vacuum Cleaner, which started its mighty roar. Gears began to move, the whole monstrosity of a machine began to quiver and out of its bowels came the dulcet tones of the mighty PHOTO PLAYER. In rapture we deposited another quarter and then another; carefully we monitored our equipment to make certain that not a single nuance of this mighty instrument would go unrecorded for posterity. Then, suddenly it screamed, it heaved a great sigh, its lungs fluttered and every lever and pulley shuddered with a mighty anguish, and the PHOTO PLAYER breathed its last breath and collapsed into a coma from which it would never be revived — except through the magic and wonder of your Phonograph.

So we salute those astute inventors and geniuses of the mechanical world of engineers, whose levers, cogs, and wheels and pulleys created music for our forebearers. We are proud to be able to present these unique sounds to you, and sincerely thank the collectors and connoisseurs for allowing us to record their patiently and lovingly restored and maintained devices of the past Century!

Sincerely yours,

Leo de Gar Kulka

TECHNICAL INFORMATION

The recordings were made in the living room and parlor of the private home of the collector. We used 2 Sennheiser Condensor Microphones directly to our location recorder, an A77 Revox 2-Track (half-track) Stereo Recorder at 15 ips. The recorder was biased and equalized for the use of Agfa-Gevaert PER 525 Mastering Tape on which the recordings were made. During Disc Mastering, the playback was accomplished on a 3-M Mastering Stereo Playback machine with preview-head. Signal processing was accomplished on the custom Mastering Console to a Neumann Cutting Driver Amplifier VG66 and the master was cut on the automated and computerized Neumann lathe using the SX Cutter-head. No High-frequency limiting or other equalization or limiting was used to preserve the purity of the performance.

The Master Lacquers were processed to Silver Stampers, from which these records were pressed on pure, virgin vinyl. We use great care and meticulous quality control to present you with the finest quality record for your ultimate listening enjoyment!

SONIC ARTS CORP. The Mastering Room in San Francisco, CA. Leo de Gar Kulka, President

PROGRAM:

Side 1:

16 different songs on several older coin-operated Disc Music Boxes.

Side 2:

1. **2 selections of tunes played on the WHEELBARROW PIANO of Ghent, Belgium.**
2. **4 selections of tunes scored in the late 1800 for a Concert Player Piano.**
3. **ITONA Crank Organ (Parlor Model)**
4. **3 selections of the sound of the PHOTO PLAYER, a suction activated Caliope.**

ANNOUNCING A "NAME THE TUNE" CONTEST:

Rules: Send in your list of the correct titles of each tune played on all instruments.
WINNER: The person who can list the most tunes correctly, and can substantiate his titles, will receive **absolutely free** 5 different RR Albums. CONTEST CLOSES MAY 1, 1978.

All Rights Reserved Ⓟ Copyright 1977 Leo Kulka and Herbert P. Haas. All tunes in Public Domain taken from Metal Music Box Discs scored before the turn of the century in Europe. Piano Rolls from the Theobald collection. Duplication of the content of this record is prohibited by Law. Arrangement © Copyright GUARD MUSIC BMI.

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Collected Works for Violin and Piano (KV6-547), Volume I

A Few Comments by the Producer©

Whenever I attempt a new recording, I try to inform myself of the type of environment in which the piece in question has been performed, or the kind of environment for which it was written, not unlike the conductor of an orchestra or solo performer who attempts to second guess the kind of interpretation he should give the composition to come as close as possible to that which the composer had in mind. Since annotations in the music were at times very sparse and since the copyists or publishers of the music often chose to alter, omit, or substitute their own performance indications, this is a rather difficult task. One performer articulated this to me at one time this way: the interpretation given to a piece depends very much "on the totality of the person's musical experience."

As the other half of the team engaged in the capture of the performance, I, as producer-engineer, try as much as possible, to duplicate the environmental acoustics in which these pieces were originally performed. Unfortunately, many audiophiles have only heard music – classical, acoustic music – in the environment of their listening room or through their earphones. To my shocked surprise, I learned not too long ago that many had not even heard this music LIVE! OK – this portion of our audience lives in preconceived environments existing only in their imagination. Their taste, not unlike their taste for ice cream, will differ. We can't all like vanilla or chocolate, though these are the most popular flavors.

The other group HAS heard concert performances. Since these performances, among other things, earn wages for the performers, entrepreneurs, and halls, they require an environment which seats a great many people. We therefore got used to cathedral-type reverberation or that of the concert hall when seated in the balcony. The performer also often prefers these types of acoustics because they seem to enhance, enlarge and fatten the sound of their instruments and also hide certain performance flaws. That is why so many people like to sing in their showers even if they don't sing well. But because of the reverberation, they sound GREAT!

We must realize that not ALL music was written and performed in the concert hall. Chamber music was performed in the music chambers of the houses of the central European nobility for the entertainment of their guests, which were limited in number. The rooms in which Mozart performed as a child were small, even in the house of the Hapsburgs. A painting of such a concert shows an enlarged image of a room with a total of 15 to 20 people in attendance. I was privileged to see that very same room in Schoenbrunn Palace, and it is not as spacious as our recording studio! The performances were therefore by force a very intimate thing. These were occasions where the performer was NOT required to !!PROJECT!! his sound, but where he was allowed to play softly and intimately – as if whispering into the listener's ear.

The compositions clearly prove the above point. The interplay between the soft whisper of the violin and the intimacy of the piano exemplifies what the Viennese describe as *tuscheln*, the intimate exchange of childish secrets, or the whispered interchange of tender words of endearment between young lovers. This type of soft playing, with microphones placed 12 to 15 feet away from the artists, places great challenges before both the artists and the equipment. The digital medium makes these matters only more critical.

The performances are treated in the same manner as our Direkt-to-Disk recordings. *There are no edits on this record!* Each side is played as a continuous performance. Any fragmentation would have, in my admittedly prejudiced opinion, robbed the piece of its feeling of continuity and soul. Once the mood is established, which is no easy task in the relatively sterile environment of a studio, it is not to be broken. It takes the dedication and confidence of the performers, and it takes masters of the musical art, like Daniel and Machiko Kobialka, to allow themselves to be recorded under these rules which I insist upon. To the absolute delight of those musicological aficionados who cannot listen to anything without following the music and who take absolute relish in finding even the slightest deviation from the score, yes, there a few – whatevers. But music was meant to be balsam for the soul, or in Shakespeare's words, "the language of love"! And for those of you who listen with your heart and soul, you will find a delight of intimate closeness and a touching of the muse in these precious minutes!

And this is why I did what I did. I have been told that "to try to please everybody is assurance of not pleasing anybody." But I hope that those of you who WILL be pleased by this recording will constitute the majority of critics, music lovers, and record buyers!

Especially for Mozart, who was dubbed by his Viennese admirers *"Der Spielmann Gottes"* (God's musician), my sentiments, which I have found difficult to express, find voice in a statement made in 1956 by HANS SCHMIDT-ISSERSTEDT. It is in the form of a letter to the committee for the commemoration of Mozart's 200th birthday.

> . . . As long as a year ago you told me that I might write about Mozart's 200th birthday. At the time I laughed and was not worried a bit. After all, I had one whole year yet. And now the day is here – and with it the shock. . . I wrote a doctoral dissertation about "him" in the grey past when I was young. I have always declared myself to "him" and even believe that I conducted some of his works – operas, symphonies, concertos, oratorios – with a degree of success. But to write *about* "him" in a manner that would have some validity, that I cannot do. The only thing I can write about is why I cannot write about "him"
>
> You see I feel too close to Mozart, our friendship is too intimate; I fear that this tenderest and most delicate feeling I have could be destroyed by talking about it. And I find it impossible to explain to you just what it could be that causes my eyes to become moist and my breath to falter when I hear "his" music
>
> With Beethoven, things are different, simpler, and I should like to formulate to you the difference between these composers as I see them. Beethoven's music and its might become increasingly clearer and more comprehensible as I grow older. Mozart's genius, on the other hand, becomes increasingly incomprehensible. Here lies the answer: The incomprehensible becomes indescribable, and for me the inexpressible.

Leo de Gar Kulka

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Historical Notes (continued)

The sonatas herein span 15 years of Mozart's creative life, from his seventh to twenty-second year. These years were devoted primarily to musical tours intended at first to achieve recognition for a brilliant child prodigy and later to attempt to find a permanent post as Kapellmeister. Up through the composition of KV 301-306, Mozart made eight tours, ranging in length from roughly three months to three years

The *Jugendsonate* in D major KV 7 belongs to a set of two sonatas published as Op. 1 in Paris in March 1764 This was at the end of the first year of Mozart's first and longest childhood tour (1763-1766). The work is dedicated to Princess Victoire, a daughter of Louis XV. Designating a set of two sonatas as Op. 1 – instead of the usual six – is an outward feature which stems from the influence of Johann Schobert, a Silesian composer living in Paris during the early 1760s. It was a practice of Schobert to group two sonatas under one opus number. Alfred Einstein makes the following comment on the influence of Schobert: "Mozart's first *opera* . . . - follow in their outer vestment as well as their essence Schobert's example above all. But the imitation befits Wolfgang's age; it is naive and sincere, it abjures certain virtuoso traits and extravagences of Schobert." Based on remarks made by Leopold Mozart, both Einstein and Eric Blom suggest that Schobert may have been envious of the Mozart children, especially since Marianne ('Nannerl') reportedly performed Schobert's keyboard works as competently as the composer himself.

It is believed that the sonatas were composed for keyboard and that the violin part was added later. To place the violin in an accompanying role was a common feature in music published in France during the 1760s; it aimed at improving the commercial potential of the music since such works could be performed with or without the violin thereby widening the field of performance. The listener will note that the violin accompanies the piano, that is, it reinforces the piano by doubling lines at the third, sustaining one or two tones, or supporting the piano's own accompaniment figuration.

The *Romantische Violinsonaten* KV 55-60, of which the sonata in E minor KV 60 is included here, are listed as "spurious" in *The Grove Dictionary of Music and Musicians* (1980). The sonatas have also been deleted from the *Neue Mozart-Ausgabe* (1978), which, as noted by the eminent Mozart scholar Wolfgang Plath, is a decision that occasionally comes under criticism.

The authenticity of the *Romantische Violinsonaten* was never questioned by Otto Jahn, Ludwig von Koechel, Theodor de Wyzewa and Gaston de Saint-Foix, or Hermann Abert. The sonatas, in fact, have appeared under Mozart's name in five different editions over the past 180 years. The modern argument against their authenticity began in 1931 with a paper given by Ludwig Schiedermair at the *Salzburger Musikwissenschaftliche Tagung*. Then in 1947 Alfred Einstein set forth the early facts surrounding the authenticity question. It is known from 1799-1800 correspondence between Konstanze Mozart and Breitkopf und Haertel that Mozart's widow at first believed the sonatas were by Mozart. However, she could not provide the publishers with the autographs when asked for them. On 16 November 1800 Konstanze wrote to Breitkopf und Haertel saying she no longer believed the sonatas were by Mozart and offering to return the twelve ducats she had been paid for the works. In 1803 Breitkopf und Haertel, apparently still uncertain about the authenticity of the sonatas, queried Marianne to discover if she knew the sonatas, sending, however, only the themes for her perusal. On examing these themes, Marianne said she did not know them as Mozart's. However, she also said that she might recognize the sonatas if she were to see the complete scores. In 1804 Breitkopf und Haertel published the dubious sonatas as part of Mozart's *"Oeuvres."*

Basing his argument on stylistic analysis, Gustav Gaernter attempted to show that the sonatas were composed by Mozart in an article published in the Mozart-Jahrbuch 1958. This analysis was succeeded by that of Friedrich Neumann in the Mozart-Jahrbuch 1965-66, which attempted to prove the pieces were not by Mozart. Finally, the question was taken up by Wolfgang Plath in the Mozart-Jahrbuch 1968-70. Plath's research revealed the discovery of the long believed lost manuscripts. The musical script was not Mozart's nor was it that of any of his known copyists. However, the autography is clearly that of the composer since not only the original music but all subsequent additions and corrections are by the same hand. At the time of Plath's paper the identity of the composer was unknown, however, Plath expressed some certainty that the composer would be determined in future research. Though Plath's work points away from Mozart as the composer, the question will not be unequivocally settled until the true composer is known

The sonatas KV 301 in G major and KV 303 in C major were composed at Mannheim in late 1777 and early 1778. The set of six from which these two are taken have been nicknamed the *Mannheimer Violinsonaten* These sonatas are dedicated to the wife of the Palatinate, Maria Elisabeth, consort of Carl Theodor. The Mannheim-Paris tour was the first Mozart made without his father, though his mother accompanied him. Mozart had been unhappy in Salzburg and had asked the Archbishop Hieronymus Colloredo to release him from employment there. He was hoping to find a position as Kapellmeister while on the tour. His offer to the elector in Munich was declined. Mozart reached Mannheim on 30 October 1777. There he became involved with the family of Fridolin Weber and soon fell in love with one of Weber's daughters, Aloysia (his future wife Konstanze was her younger sister). Leopold was angered when he learned of Mozart's association with the Webers.

Mozart scholar K. Marguerre suggests that Mozart determined KV 301-306 had to be in a set of six sonatas because this was the custom when music was dedicated to a distinguished lady. That five of the six sonatas are in two movements would appear to be for the same reason. After Johann Christian Bach, two movement sonatas were characteristic at the Mannheim court. Yet despite these conventions and the designation "Avec Accompagnement D'un Violon," Mozart composed true duo sonatas with these works. All will hear the contrast between the violin parts of KV 301 and 303 and that of KV 60. The wonderful tradition of violin and piano music that would be continued in the sonatas of Beethoven and Brahms begins with the *Mannheimer Violinsonaten*. Mozart thus opened this new chapter in musical history.

Dr. John Reible

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The Midsummer Mozart Festival Orchestra, directed by GEORGE CLEVE recorded live in Concert! Concerto in A Maj. for Clarinette and Orch., Mark Brandenburg soloist; Overture to 'The Magic Flute', Aria 'Parto, parto, ma tu ben mio' Leslie Richards, sopr.
FOR THE JOY OF MOZART
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The ART van DAMME QUINTET
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Gone with the Wind, Carioca; that Old Feeling, Laura, Cutie, Here's the Rainy Day Again, On Green Dolphin Street, Topsy a.o.
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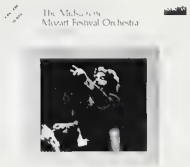

LIVE IN CONCERT! Vol. II
International Pianist, Claude Frank joins the Midsummer Mozart Festival Orchestra and Maestro GEORGE CLEVE in a performance of the Piano Concerto No. 20 in d minor, K.466.
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LIVE IN CONCERT! Vol. III/IV
Acclaimed Violinist, Daniel Kobialka is soloist in the Concerto No. 1 in B flat, K.207 for Violin and Orchestra. Maestro Cleve conducting. / The Midsummer Mozart Festival Orchestra in a delightful program of Mozart's Occasional Pieces for Orchestra and Ensemble.
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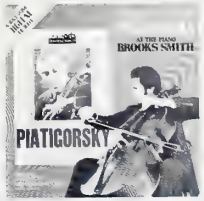

STEPHEN KATES plays his 1739 Dominicus Montagnana Cello in a **TRIBUTE TO PIATIGORSKY** with **BROOKS SMITH,** piano. 14 variations on a Paganini theme. Haydn Divertimento, von Weber Adagio and Rondo, Chopin Nocturne Tschaikowsky Valse Sentimental
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"A Schrammel Concert"
The Romance and Gemuetlichkeit of old Vienna captured in true Schrammel spirit. Well loved melodies of Lehar, Stolz, Komak, Perter, Fahrbach, Strauss, Langer, Schrammel a.o. A very Rare Collector's item of true Nostalgia.
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LIVE IN CONCERT! Vol. V
This splendid digital recording of the MMFO at Berkeley's Zellerbach Auditorium will be a thrilling addition to your classical collection. Pianist Lilian Kallir is the featured soloist on the "Piano Concerto No. 17 in G Major, K.453." The orchestra also gives a spirited rendition of the "Symphony in Eb Major, K.161a (184/166a)."
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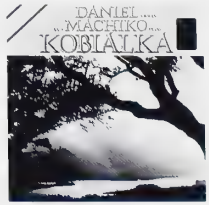
LS-40. . .prod. Leo de Gar Kulka
A SONIC ARTS CORP. RECORD



RESPIGHI VIOLIN SONATA
DANIEL & MACHIKO KOBIALKA
San Francisco Symphony Violinist Daniel Kobialka and internationally renowned pianist Machiko Kobialka put life into Respighi's darkly romantic work. Also included is "Jota" by Spanish composer Manuel de Falla, and the well-known "Evening Prayer" from Engelbert Humperdink's opera of 1893, Hansel und Gretel
SAC/PCM DIGITAL
LS-33. . .prod. Leo de Gar Kulka
A SONIC ARTS CORP. RECORD

STEPHEN KATES, CELLO
CHOPIN SONATA in g minor, Op. 65 for cello and piano. The poetry and elegance of Chopin's last Sonata, performed here by our internationally acclaimed cellist, Stephen Kates, on the legendary Dominicus Montagnana (1739) Cello. Carolyn Pope Kobler at the Bösendorfer. The companion selections are Robert Schumann's romantic "Fantasy Pieces, Op. 73" for cello and piano. A rare treat!
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STEPHEN KATES
RACHMANINOFF SONATA
in G minor, No. 19 for Cello and Piano. The romantic genius of Rachmaninoff - the Virtuoso genius of Stephen Kates - the Dominicus Montagnana Cello - and the Bosendorfer Piano! In Digital . Another "Sonic" Love Affair with Music. Carolyn Pope Kobler at the Bösendorfer.
SAC/PCM DIGITAL
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A SONIC ARTS CORP. RECORD

COLLECTED WORKS
FOR VIOLIN AND PIANO
WOLFGANG A. MOZART
DANIEL & MACHIKO KOBIALKA
First in a series. Daniel and Machiko Kobialka give sensitive readings to Sonata in D Major, KV7 ("Jugendsonate"), Sonatas in C Major and G Major, KV303, 301 ("Mannheimer Violinsonaten"), and Sonata in E minor, KV60 ("Romantische Violinsonate"). Beautiful chamber music recorded for intimate listening.
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The Midsummer Mozart Festival Orchestra
Conducted by George Cleve

sonicarts laboratory series 22

LIVE! IN CONCERT

VOLUME #1

the Joy of Mozart

Mozart: Clarinet Concerto in A Major Mark Brandenburg, Soloist
Mozart: Overture: "Die Zauberflote" (The Magic Flute)
Mozart: Aria: "Parto, parto ma tu ben mio" Leslie Richards, Mezzo-Soprano

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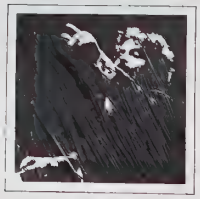

The Midsummer Mozart Festival Orchestra Conducted by George Cleve

sonicarts laboratory series 22

LIVE! IN CONCERT

VOLUME #1

Side 1:

Concerto in A for Clarinet, K. 622
Mark Brandenburg, Clarinet
Allegro
Adagio

Side 2:

Concerto in A for Clarinet, K. 622
(conclusion)
Rondo. Allegro
Overture to "The Magic Flute," K. 620
Aria: "Parto, parto, ma tu ben mio," from
La Clemenza di Tito, K. 621
Leslie Richards, Mezzo-Soprano

Oh, for a time-machine to reach back into the mid-1700's, lock-in on Wolfgang Amadeus Mozart, and whisk him here to our side as we listen to this album! And then, after his eyes have stopped blinking in disbelief at the loud-speakers, we'd set him a plate of good food, tell him a few stories about what's happened since his untimely death, and then take him (in our modest, middle-priced car) to a concert by the Midsummer Mozart Festival Orchestra. It would be a thrill beyond imagining to show him how much the people of this day love and respect his music, and how big is our appetite for it after almost two centuries!

Of course, depending on your persuasion, you may believe that Mozart wouldn't be a bit surprised, since he's been sitting in the Heavenly Music Room all this time, tuning in on the thousands upon thousands of performances of his compositions that have been rehearsed and presented in virtually every part of the world. I prefer, though, the scenario in which he's utterly amazed

And after the concert, maybe we'd all pop off to a friendly place, complete with a good pool table, and make sure that our guest of honor sits next to George Cleve. Their conversation would surely be pure gold!

Since the Midsummer Mozart Festival Orchestra played its first concerts, in 1975, their reputation has grown dramatically. From that first series, it was clear that something special and exceptional was happening. Wendell Rider and Robert Hubbard, respectively the principal horn and oboe of the San Jose Symphony, joined with other gifted musicians to revel in the indescribable pleasures of playing Mozart's wonderfully satisfying and exciting music. With George Cleve as their conductor, they presented concerts that still resound in the spirits of their audiences. I have no doubt that Mozart would be overwhelmed with joy to hear how well they play the symphonies, concerti, divertimenti, arias, etc., which we treasure as one of the finest monuments in the history of human expression.

It's nearly impossible to believe, considering the popularity of Mozart's music nowadays, that it was once considered "worthless dibble," and that he died a pauper, and that his final resting place is unknown but to God. How *could* such an obvious genius and master not be lionized and celebrated by everyone who could hear and appreciate? How could "Der Spielmann Gottes," "God's own Musician," ever have been regarded with anything other than awed admiration?

Maybe the answer is that the people of Mozart's time didn't have radio, television, records, and the other gadgets that have made a present-day composer's work instantly available to the entire world. It may simply have taken a longer time than we're used to spending for the importance of the great master's creative ouput to be recognized. Remember that more people, thousands of times more people, hear the music of Mozart, every hour of the day, than heard it during his entire lifetime!

Those people of Mozart's time who did see and hear his efforts must have had some interesting stories to tell. At the beginning of his public career, they saw a handsome and mercurial child of six who could already perform with notable skill on several instruments, the harpsichord, organ, violin, and others. That was in 1762, and Wolfgang's father, Leopold, was doing everything he could to exploit the remarkable gifts of his son. At six, the boy had already been studying and playing for two years, and his musical abilities were attracting attention from many sources. The Empress Maria Theresia was so impressed with the boy's talents that she made him her protege, and she made arrangements for him to appear before many of the courts of France, England, and Austria. In England, Wolfgang composed his first symphony, richly inspired by the experience of hearing works by Johann Christian Bach, the youngest son of the legendary Johann Sebastian.

As Mozart's reputation became more and more widespread, he found himself the object of near adulation, and he was sought after for soirees and parties. There's a story, possibly apocryphal, that he proposed marriage to Marie-Antoinette at seven years of age, only to be turned down. By the way, she was seven years old, too. Word of the youthful prodigy spread to virtually every court and noble house, and he lived a childhood of constant dazzlement. He was even presented before the Pope, during a tour in Italy, and knelt to receive a decoration.

Mozart's first opera, "Mitradite, re di Ponto," was premiered when he was only fourteen, and the composer conducted the performance. The Archbishop of Salzburg appointed him Concertmaster of the palace orchestra in 1771. By now, his facility at composing was enormous, and he created an amazing array of works in a short space of time. Unfortunately, the Archbishop was scarcely the patron the young man hoped for, and Mozart soon found his post more a burden than a pleasure. He went through a long struggle to free himself from his responsibilities, in which he felt himself being treated like a common servant, rather than an artist of important stature. The tension grew until Mozart was going out of his way to upset and insult the Archbishop, possibly hoping to be discharged. If that was his goal, he finally reached it. At the last, he was unceremoniously ejected from the palace, unemployed but happy.

There followed a period of mixed blessings. The Emperor of Austria, Joseph II, gave Mozart a position at court, and commissioned the creation of an opera. The happy outcome of that project was the premiere, in 1782, of "The Abduction From The Seraglio." Although the opera was well-received, the composer had to wait for another three years for another commission, and he fretted tremendously during that galling time. His marriage brought him little peace, since his bride lacked any appreciation for his music. He was constantly strapped for money, and even teetered on the brink of bankruptcy.

There was a break in the clouds when Joseph II broke the silence and commissioned another opera. Mozart was unhappy with the librettist with whom he must work. Lorenzo da Ponte was a notorious hell-raiser, and his temperament made him a very difficult collaborator. But the project went ahead, mostly because Mozart desperately needed the money it would bring. Thus was born "Le Nozze di Figaro." The libretto was heavily edited and "corrected" before the first performance, in 1786, but the response of the audience to the premiere was warm and rewarding. Despite all the difficulties, "Figaro" was a hit! But, alas, the audiences of that day were *only* interested in hits, and after a brief period, the new opera was ignored in favor of even newer works by other composers.

Mozart went to Prague, and enjoyed a flurry of acclaim, composing still more pieces with his amazing skill. His output, in those years, was astonishing! In Prague, and later, after he returned to Vienna as Court Composer to the Emperor, succeeding the late Christoph Willibald Gluck, he produced some of his finest efforts, including the "Linz" and "Jupiter" symphonies, as well as "Eine Kleine Nachtmusik." His income, during this frenetic period, was so small that he barely managed to survive

During Mozart's last years, while he also composed such works as "The Magic Flute," he also assembled the elements of his Requiem. Exhausted, discouraged, and near to fainting, he gave instructions to a student, Sussmayr, as to the completion of the Requiem. On the 11th of December, 1791, Mozart's wife summoned the Archbishop to give her husband last rites. But the cleric refused the grace, claiming that the dying man was a "free thinker," and not worthy of the unction

A torrent of rain fell on the small funeral procession that night. The few remaining friends who began the sorry journey dropped away. One of the richest spirits in the history of the world was given a pauper's grave, and no mourner stood by to wish him rest. No stone marked the place of burial of God's own Musician, Wolfgang Amadeus Mozart

Over a period of some ten years, I've heard dozens of concerts conducted by George Cleve, and his musicianship and taste have never failed to inspire my awe and admiration. One aspect of his conducting which stands out is his uncanny ability to clarify the inner voices of the orchestra. That ability is nowhere better demonstrated than in his work with the Midsummer Mozart Festival Orchestra. Add to that his vigorous and driving tempi, and you hear Mozart's music full of the youthful energy and driving spirit of the man himself. Cleve is fond of quoting one of his teachers: "Mozart *isn't* charming!" Well, there is charm to his reading of this great music, but he certainly doesn't spend his time striving for the thin and tinkley sounds that some people think of as "charming." His Mozart has muscles, bold and adventurous ideas, and it *moves!*

Speaking about recording this album, Leo de Gar Kulka says: "A kind of magic seemed to happen during the Clarinet Concerto. Mark's playing began to strike sparks, especially in the second movement. When I saw tears in George's eyes, and realized that my own eyes were wet, I had to shake my head. It was a superb moment!"

I've known and worked with Leo Kulka for many years and my respect for his skills as a recordist and mixer has grown and grown. He's that rare sort of engineer who's also truly an appreciator of live performance, and who resists the temptation to fuss with the faders and equalizer-controls in order to produce a product that only a mechanic could love. Leo's love of Mozart's music is at least as large as his gifts at the recording console, and that's an important reason for the singular brilliance of this album

It may be of special interest, by the way, that the three pieces presented here are listed under three consecutive Kochel numbers: 620, 621, and 622

by Scott Beach

Credits:

A LEO de GAR KULKA PRODUCTION

Technical Assistant . . .	Ken Lee
Production Coordinator	Lisa Boyll
Recording Crew Assistants	Cheryl Crouse, Jorge Fonseca, Willie Thompson
Cover Design	EPOP Productions Dan Buck, Designer

SONIC ARTS CORPORATION
655 HARRISON ST.
SAN FRANCISCO, CA 94107

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Oh Du schöner Rosengarten

"Deutscher Jugendchor"
San Francisco

Oh Du schöner Rosengarten

"Deutscher Jugendchor" San Francisco

Wo man singt, da lass' Dich ruhig nieder
Denn boese Menschen haben keine Lieder

. . . und keine Gesangsart ist wohl erfrischender auf das Gemuet, als der Klang von hellen Kinderstimmen; Ob nun ihre Stimmen unsere schoene Natur und Heimat preisen, oder sich zu Ehren unseres Herr-Gottes erheben, wirken sie immer gleich! Bezaubernd!

Alle hatten einen Spass diese Platte aufzunehmen, und die reine Freude des Lebens und der Jugend spiegelt sich Wahrheitsgemaess in der Aufnahme. Die Lieder und Kinderstimmen erinnern Liebevoll an die alte Heimat, als wir auch noch viel juenger waren. . . . . .

Leo de Gar Kulka

ZUR FEIER des Deutschen Tages in San Francisco im Oktober 1974, gründete Gottfried Fritzl in wenigen Tagen einen Kinderchor bestehend aus einer kleinen Gruppe von Kindern, aus der Deutschen Schule in San Francisco, unter denen auch seine eigenen vier Kinder waren.

Gottfried Fritzl komponierte ein Begrüssungslied zu Ehren dieses Tages, welches nun jedes Jahr zur "Deutschen Tagfeier" gesungen wird.

Mittlerweile wurde aus den provisorischen Kinderchor, der Deutsche Jugendchor SF, mit Sängern im Alter von 8 bis 18 Jahren. Die jungen Sänger sind meisstens deutscher Abstammung und haben Ihre Sprachkenntnisse vorwiegend in der Deutschen Schule, S.F. erworben.

Der nun sehr begehrte Deutsche Jugendchor singt zu vielen Feierlichen Anlässen, wie unter anderen auch die Eröffnung des einwöchigen 'Festes des Lichts' (Festival of Lights), der Internationalen Russischen Versammlung (International Russian Convention) und der Internationalen Kunstausstellung in San Francisco. Das umfangreiche Repertoire, das auch Lieder im englischen Text oder amerikanische Lieder einschliesst, besteht vielfach aus den schönsten alten deutschen Volksliedern, meistens arrangiert vom Dirigenten, wie auch von ihm komponierte Melodien zu schönen Versen unserer alten Meister der Dichtkunst. Gottfried Fritzl, der ausserdem noch andere Chöre dirigiert, liebt das Lied und den Gesang mit besonderer Hingabe ! Mit Gefühl und Einfühlung werden Texte und Melodien studiert. Der öfter bemerkbare, leichte Akzent gibt den Vortrag eine besondere Note.

Dieser gut trainierte Chor kann auch im Notfall in kleineren Gruppen auftreten. Bei einer Deutschlandreise im Jahre 1975 hat ein Teil des Chores viel Anklang gefunden. 1976 wurde der Jugendchor in verschiedenen Rundfunkstellen im deutschen Sprachraum übertragen. Zu Weihnachten 1977 wurde die erste Schallplatte gemacht.

Die Gattin des Dirigenten, Edith Fritzl, ist die ständige Klavier—Begleiterin des Chores und wirkt auch auf dieser Schallplatte mit.

Besonderen Dank der Deutschen Schule von San Francisco, für Ihren finanziellen Beistand und Hilfe bei der Produktion dieser Schallplatte !

In October 1974, for the celebration of 'German Day' in San Francisco, Gottfried Fritzl founded a children's choir, which consisted of a small group of children including his own four, from the German Language School of San Francisco . . . . This early original choir developed into, what is now known as the "Deutsche Jugendchor, San Francisco." It consists of singers between the ages of 8 to 18. These young singers are mostly of german background and have acquired their fluency of the german language predominently through their attendance of the German School of San Francisco.

Now the 'Deutsche Jugendchor' is in great demand and has performed at many celebrated occasions. For example, they have performed at the opening of the week-long Festival of Lights, the International Russian Convention, and the International Arts Exhibition recently held in San Francisco. The Choir's extensive repertoire consists not only of the well-known and beautiful old german folk songs, but also includes american folksongs, performed in the english language. The slight accent of the choir in both languages, gives the performance a very special and unique character.

In 1975, while on a trip to Germany, some members of the choir performed in many localities to enthusiastic audiences. In 1976, a performance of the Jugendchor was broadcast over german language radio stations in many countries. They recorded their first Record Album during the Christmas Season of 1077.

Most of the songs performed by the Deutsche Jugendchor have been transcribed and arranged for choir by Gottfried Fritzl. Thanks to his great interest and dedication to the artform of the song, he has composed melodies to many poems written by the Great Poets of german literature. To honor 'German Day of 1974', Herr Fritzl composed a 'Welcome' song, which has been adapted as the traditional welcome song every year since. Due to his great love for the choral art form, Gottfried Fritzl is active in many other groups. The sensitive interpretation of lyrics and melodies, demonstrate his love and understanding of this art form.

Edith Fritzl, the wife of the Director, is the permanent piano-accompanist of the choir, and also performs on this recording.

Our special Thanks go the German School of San Francisco for their moral and financial support, which made this recording possible!

INHALT SEITE 1.

Content Side 1.:

1 FROH IN DEN TAG HINEIN ..... Erhard Raubach
(Wanderlied) — Bearbeitet: Gottfried Fritzl
Trompete: Dr. Leon J. Whitsell

2 HEIDEN RÖSLEIN ..... Goethe/Werner
(Volkslied) — *Bearbeitet: Gottfried Fritzl

3 IM SCHÖNSTEN WIESENGRUNDE ..... *Bearbeitet: Gottfried Fritzl
(Volksweise) — Trompete: Dr. Leon J. Whitsell
Gitarret Armando Rosides

4 DAS MAIENDÖCKCHEN ..... Walter Klefisch
(Maienlied) — Bearbeitet: Gottfried Fritzl

5 DER GLOCKENJODLER ..... Bearbeitet & Satz: Gottfried Fritzl
(Nach mündlicher Überlieferung aus Steiermark / Österreich)

6 ÜBER ALLEN GIPFELN IST RUH' ..... *Komponiert Gottfried Fritzl
(Goethe)

7 HERR, BLEIBE BEI UNS ..... (Evangelium nach Lukas)
(Kanon, Drei-Stimmig) — Weise: Albert Thate

8 ABENDSTILLE ÜBERALL ..... Weise: Thomas Laub
(Kanon, Drei-Stimmig) — Bearbeitet: Gottfield Fritzl

9 OH, DU SCHÖNER ROSENGARTEN ..... Georg Götsch
(Volkslied aus Lothringen) — Bearbeitet: Gottlieb Fritzl

SEITE 2.

1 DIE GÜLDNE SONNE ..... Weise: Geo Ebeling
(Religiös) — *Bearbeitet und Satz: Gottfried Fritzl

2 DANKET DEM HERRN ..... Mündlich überliefert
(Kanon, Vier Stimmig)

3 WIEGENLIED ..... Satz: Erhard Raubach
(Volksweise) — *Bearbeitet: Gottfried Fritzl

4 MUTTER, ICH BIN DIR SO GUT ..... Melodie: Georg Enders
*Bearbeitet, Worte und Satz: Gottfried Fritzl

5 HE, HO, SPANN DEN WAGEN AN ..... Volkslied aus England
(Kanon, Drie-Stimmig)

6 "EDELWEISS" ..... from 'The Sound of Music' ASCAP

7 O, DU STILLE ZEIT ..... Bresgen
(Volksweise) — *Bearbeitet & Satz: Gottfried Fritzl

8 "THE SOUND OF MUSIC" ..... from 'The Sound of Music' ASCAP

*Published by Guard Music Publishing, BMI

THE SINGERS

Direktor:
GOTTFRIED FRITZL

First Voices:

1 Cosima Fritzl
2 Gottfried Noel Fritzl
3 Vilja Fritzl
4 Gabriele Zieschang
5 Helen Holder
6 Wendy Holder
7 Serina Reisel
8 Petra Stottmeister
9 Christine Schober
10 Karen Cervarich
11 Elke Gabler
12 Marcus Beisel
13 Lillian Duran
14 Andrea Kraus
15 Erika Pfau
16 Collen O'Brien
17 Bettina Weese
18 Christina Bock
19 Susanne Bock
20 Stefanie Becker

Second Voices:

1 Monika Zieschang
2 Loretta Huther
3 Lisa Huther
4 Gabriele Beisel
5 Bettina Eipper

Third Voices:

1 Heidi Fritzl
2 Rosemary Duran

CREDITS:

Front Cover Design . HORST KAMPSCHULTE
Environmental Planning and Design Studio

Chor Direktor: ..... Gottfried Fritzl
Klavier ..... Edith E. Fritzl
Tonstudio ..... Sonic Arts Corp.
San Francisco, Calif.

Tonmeister ..... Leo de Gar Kulka
Platten and Umschlag: ..... L. Kulka
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Repertoire Records B/1203

let the sun shine in

Old Saint Mary's
Paulist Choir
San Francisco,
California

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Let the Sun Shine In

Old Saint Mary's Paulist Choir, San Francisco, California
Robert Emmett Moonan, Director/Organist

SIDE 1.

1. LET THE SUN SHINE IN 2:32
(R.E.Moonan. deGar Music, ASCAP)

2. LORD HAVE MERCY
GLORY TO GOD IN THE HIGHEST 5:15
(from the MASS of the MAGI. Moonan. †)
(PHYLLIS READING, Soprano)

3. PRAYER TO OUR LADY 3:45
(SWEENY-A.S.C.A.P. composer)
TERRY BROWN, Tenor

4. HOLY,HOLY,HOLY. 1:17
(from the Festival Mass: Moonan †)
MARILYN VICAS, soprano)

5. LAMB OF GOD 2:55
(From the MASS of St.PETER.: Moonan †)
(GERI McCARTHY, soprano)

5. GLORY TO GOD IN THE HIGHEST 2:55
(From the MASS of OUR LADY. Moonan †)

SIDE 2.

1. ORGAN SORTIE 1:36
(Robert Emmett Moonan, Organist)

2. COME, LET US SING JOYFULLY TO THE LORD
(Robert E. Moonan. deGar Music, ASCAP) 2:08

3. THE WIND IN THE WILLOWS. 4:30
(Bread & Fishes: BELL.)
(STAN NOONAN, baritone)

4. HOLY,HOLY,HOLY. 1:25
(From the MASS OF GLORY TO GOD. Moonan †)
JOE GRADISHAR, tenor)

5. THE IMPOSSIBLE DREAM 3:20
(From MAN of La MANCHA: Darion–Leigh)*
(WAYNE KUHAUPT,baritone)

6. SHALOM 2:12
*(From MILK AND HONEY: J. Herman**)*

7. LAMB OF GOD 3:06
(From: MASS of OUR LADY. Moonan†)
(WILLIAM PISENTI, baritone; MURIEL HADDEN, soprano)

8. GLORY TO GOD IN THE HIGHEST 3:15
(From the MASS of ST.PETER. Moonan†)

† composer: Robert Emmett Moonan. Publ: deGar Music, ASCAP.

**Vogue Music Corp.,ASCAP*
*** Sam Fox Publ ASCAP*

OLD ST. MARY's CHOIR, under the Direction of Robert Emmett Moonan, presents its fourth album titled " LET THE SUN SHINE IN !" in response to many requests from their friends. Mr. Moonan has composed and arranged most of the Choir's repertoire since the change in the Roman Liturgy from Latin to English, including twenty-one Masses and numerous contemporary styled rhythm songs in keeping with the brightness and warmth of the New Ecclesiastical Format.

The Choir is eagerly looking forward to its European Tour!

Pastor: Thomas J. Connellan
of the Paulist Fathers – Old St. Mary's Church
San Francisco, Calif.

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SOPRANOS

Donna Boyd
Trudy Gorak
Estrella Kekoa
Jean McCabe
Margaret Orme
Gilda Rosales
Rosemary Dummer
Muriel Hadden
Rita LeBlanc
Geri McCarthy
Phyllis Reading
Marilyn Vicas

ALTOS

Millie Bronson
Kathy Kocharhook
Trudy Valente
Claire Diepenbrock
Francesca Leo
Marie Volano

TENORS

Terry Brown
Gilbert Engelman
Hal Harrington
John Lochert
Oreste diMuro
Joe Gradishar
Dave Kocharhook
Tom Lynch

BARITONES

Dan Cabral
Wayne Kuhaupt
Paul Perry
Bill Reading
Steve Crandell
Stan Noonan
William Pisenti
Helmut Richter
James Shields

ROBERT EMMETT MOONAN

Mr. Moonan accepted the position of organist and choirmaster at Old St. Mary's Church in San Francisco in September 1950. His early musical training began in his home town — Ely, Minnesota. He continued studies at MacPhail School of Music in Minneapolis. After a tour of duty in the Navy where he accompanied and worked with the famous Commander Eddy Peabody of banjo fame, and played for Lily Pons and other artists of the Metropolitan Opera on the Navy programs, he returned to musical studies at Juilliard and Pius X School of Liturgical Music in New York City.

A tour with the Del Courtney Orchestra led him to San Francisco where he was invited to be the Director of Music at Old St. Mary's.

During his career in San Francisco as a pianist and organist, he has played for a number of well-known performers such as Bing and Kathryn Crosby, Dinah Shore, Mike Douglas and Rosalind Russell. He has performed as a pianist at most of the leading hotels in San Francisco and is currently at the Mark Hopkins where many of his friends come to sing with him . . . including "Mr. San Francisco" himself . . . Cyril Magnin!

OLD ST. MARY'S PIPE ORGAN

Built in Germany in 1969-70 by the Laukhuff Organ Builders, this magnificient pipe organ . . . one of the finest in the United States . . . was designed by Msgr. Hayburn, Swain & Kates, and Robert Moonan. It has a Four Manual and Pedal Draw-Knob Console, 82 Stops (with 8 Mixtures), 5,595 pipes in six Divisions, plus a Three Manual console for the Gallery Organ from which the Main Organ may be played. The Organ was installed in 1972 by Peiter Visser. Some of the world's finest organists have given recitals at Old St. Mary's on this superb instrument.

THE MASS OF ST. PETER (Moonan)

After visiting Rome in 1974, Mr. Moonan was so inspired by the soaring arches, the magnificent mosaics and the awesome expanse of St. Peter's, that he felt he must compose a Mass in Honor of St. Peter. The spiritual uplift received from the grace and beauty of this great structure gave an exhilarating feeling of enduring belief in the strength of God's grace in Man. It was his dream that he might one day bring his choir to Rome to see and possibly to sing in this superb edifice.

COME LET US SING JOYFULLY TO THE LORD.
(Moonan)

This song was composed and dedicated to Bing Crosby for whom Mr. Moonan played on many occasions. It is written in three-quarter time with just the slightest suggestion of a "rock-waltz" rhythm . . in keeping with the "today" sound!

LET THE SUN SHINE IN. (Moonan)

This lilting song has been so well received by the congregations at Old St. Mary's that it was more or less the inspiration for this album. The music has a lightness and brightness that makes it almost a "toe-tapper". It implies that a sunny smile can do wonders for removing the "weighted worries of the world"!

THE MASS OF THE MAGI. (Moonan)

"We have seen his star in the East and have come with gifts to worship the Lord" — This phrase gave visions of the Wise Men, travelling on camels with their entourages to visit and have proof of the new infant Ruler of the World. The slow rhythmic lope of the camels is implied in the opening bars, and the tinkling sound of the finger cymbals set the tempo for the modal tonality and the use of open fourths and fifths in this unusual Christmas Mass.

PRAYER TO OUR LADY. (Sweeny)

This supplication to the "Queen of Heaven" is beautifully sung by lyric tenor, Terry Brown. Jack Sweeny's spiritual text and ethereal musical setting of this searching quest for intercession through the Mother of God is most striking in its use of tonal harmonic dissonances leading to a quiet major chord at its final cadence.

THE WIND IN THE WILLOWS.
(Birds & Fishes — Bell)

The timbre and quality of Stan Noonan's voice, combined with his artistic and religious sensitivity, makes "The Wind In the Willows" a very moving and tender moment for reflection on the most simple of events . . . a casual meeting with strangers while walking down a country lane . . .

THE IMPOSSIBLE DREAM.
(Man of La Mancha — Darion-Leigh)

The first time Old St. Mary's sang this beautiful song from "The Man of La Mancha" was at the request of a Paulist Father who was celebrating his 25th Anniversary as a priest. Needless to say, there were those who thought the music most inappropriate for the Liturgy. But also, there were others who thought it most fitting. We present it on this album in answer to many requests.

SHALOM. (Milk & Honey — Jerry Herman)

This hauntingly beautiful composition on the endearing Hebrew expression, "Shalom" . . . meaning "hello" or "goodbye" or "peace be with you" is from Jerry Herman's Broadway musical, *Milk and Honey*. It is a great favorite with congregations at Old St. Mary's.

ROBERT EMMETT MOONAN, Organist–Choirmaster
PAT BURSCH MACK . . . . . Electric Piano
JACK SWEENY . . . . . Technical Editor

Recording Engineer . . . . . LEO de GAR KULKA
Recorded at: . . . . . OLD St. MARY's CHURCH,
in the City of SAN FRANCISCO, Calif.
September 1978
The ORGAN: . . . . . Laukhuff (Germany)
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Production Supervision: J.Speck SONIC ARTS CORP.
RR Stereo/ B /J 203

SPARROW
We're In This Together
54
VB-4009

VB 4009

Side One

An Instrumental

Words by Carole S. Allen
Music by Michael Blackwell and M. Sparrow Holt

[illegible]

Walkin' The Way

Words by M. Sparrow Holt
Music by Michael Holt

Lead Vocal • Sparrow Holt
Acoustic Piano and Rhodes • Tony Brown
OBX Synthesizer • Ed DeCarmo
Drums and Percussion • Chad Cromwell
Bass • Dave Smith
Electric Guitar • [illegible]

Tho Love Was Me

Words by M. Sparrow Holt
Music by M. Sparrow Holt

[illegible]
Acoustic Piano and Rhodes • Peter Smith
Drums • Chad Cromwell
Bass • Dave Smith
Electric Guitar • Mike Toles
Acoustic Guitar • Barry Lee

Hole In Your Heart

Words by Carole S. Allen
Music by Carole S. Allen

Lead Vocal • Carole Allen
Acoustic 6 and 12 String Guitars, OBX Synthesizer and Bass • Joe Hardy
Percussion • John Hampton and Chad Cromwell

Love Passed Us Not Even Close Enough Around

Words by M. Sparrow Holt
Music by Debbie Cox, Joe Hardy and Sparrow Holt

Lead Vocal • Sparrow Holt
Acoustic Piano • Gary Prim
Drums and Percussion • John Hampton
Bass • Mike Brignardello
Electric Guitars • Joe Hardy
Acoustic Guitar • Phil Black
Background Vocal • Sparrow Holt

Side Two

Credit Where Credit's Due

Words by M. Sparrow Holt
Music by M. Sparrow Holt

Lead Vocal • Sparrow Holt
Acoustic Piano and Rhodes • Tony Brown
Drums and Percussion • Chad Cromwell
Bass • Dave Smith
Acoustic 12 String Guitar • Greg Reding
Electric Guitar • Tony Pitcher
Saxophone • Andrew Love
Background Vocals • Greg Reding and Jim Jamison

Long Distance Runner

Words by M. Sparrow Holt and Carole S. Allen
Music by M. Sparrow Holt

Lead Vocal • Sparrow Holt
Acoustic Piano • Alan Sternberg
Drums • Chad Cromwell
Bass • Mike Brignardello
Electric Guitars • Tony Pitcher and Greg Reding
Horns • (Memphis Horns) Trumpet—Ben Cauley, Trombone—Jack Hale and Saxophone—Andrew Love
Background Vocals • The 11 Bearns, Jack Holder, Debbie Cathey and Jim Jamison

Show Me Your Ways

Words by M. Sparrow Holt
Music by M. Sparrow Holt

Lead Vocal • Sparrow Holt
Rhodes • Tony Brown
Drums and Percussion • Chad Cromwell
Bass • Dave Smith
Electric Guitars • Tony Pitcher and Greg Reding
OBX Synthesizer • Ed DeCarmo
Background Vocals • Greg Reding, Jim Jamison, Sparrow Holt and Andrea Blackwood

We'll Be Like Two Together

Words by M. Sparrow Holt
Music by John Hampton and Mark Blackwood and M. Sparrow Holt

Lead Vocal • Sparrow Holt
Drums • John Hampton
Acoustic and Electric Guitars and Bass • Joe Hardy
Electric (lead) Guitar • Jack Holder
Background Vocals • John Hampton and Jim Jamison

[illegible]

"THE ONE FOR ME" is for my wife Sandra, from my heart to hers. Thanks for loving and caring for me—and for feeding B. Wood and me at a moment's notice.

Produced by
Mark Blackwood

Recorded by
John Hampton, Ed DeCarmo and Terry Nelson

Mixed by
Terry Nelson and Mark Blackwood

Second Engineer
Paul Boggs

Recorded and Mixed at
Artient Studios, Memphis
Santa Barbara Sound Studios, Santa Barbara, CA

Mastered by
Mike Reese

Mastered at
Mastering Lab, Hollywood

String Arrangement by
John Darnell and Lester Snell

Art Direction and Cover Design
Joyce Chen

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Dave Downey and M.H. Wood

Management
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SAN FRANCISCO'S

BILL SACHE

and Orchestra at the

St. Francis Hotel

Rupert Records

SAN FRANCISCO'S

BILL SACHE

and Orchestra

at the

St. Francis Hotel

SIDE 1

1.	THAT'S A PLENTY (R. Gilbert—L. Pollack)	2:06
2.	LIVE FOR LIFE (N. Gimbel—F. Lai)	3:22
3.	ES TO ES CHA CHA (Traditional)	2:14)
4.	THAT OLD FELLING (Brown—Fain)	2:52
	MEDLEY —	
5. a.	HELLO DOLLY (Jerry Herman)	2:41
b.	MAME (Jerry Herman)	
c.	CABARET (F. Ebb/J. Kander)	

SIDE 2

1.	I LEFT MY HEART IN SAN FRANCISCO (G.Cork-D.Cross)	2:54
2.	I FEEL GOOD (James Brown)	3:33
3.	WAVE (A.C. Jobim)	3:16
4.	PROUD MARY (John Fogarty)	4:12

In San Francisco nothing matches the St. Francis Hotel for a place to hear good dance music. For many years all the famous orchestras — Tommy and Jimmy Dorsey, Lawrence Welk, Freddy Martin, (to name a few) — regularly appeared in the famous Mural Room. Today, the place to go is the Penthouse where Bill Sache and his Orchestra carries on this this grand musical tradition.

In this album Bill presents an excellent collection of some of his most requested special arrangements. Side 1 begins with the lively **THAT'S A PLENTY** a perennial dixieland classic. The bright ensemble sections are punctuated nicely by outstanding clarinet and trombone solos leading to an upbeat drum section in the ending.

That's A Plenty is followed by a beautiful rendition of the popular **LIVE FOR LIFE** by Francis Lai (composer of A Man and A Woman). This arrangement features a delicate conversation between the trumpet and the flute. The tinkling sounds of the celeste establish the mood and provide lust interludes throughout. This particular song demonstrates Bill's lyrical trumpet style in a muted setting.

ES TU ES CHA CHA is a perfect showcase for Bill's Latin trumpet style. In many sections his playing is reminiscent of the great Rafael Mendez technique. The tempo is moderate-perfect for those aficionados of this popular Dance.

From a hot Latin number, Bill moves directly to **THAT OLD FEELING** — a nostalgic old smoothie. This arrangement starts with a lovely free style guitar introduction followed by a subtle musical conversation between the trumpet and the saxophone. The organ, vibraphone and piano blend nicely in the background. Here Bill's trumpet playing emphasizes a tasteful combination of his own ideas plus the best of Harry James and Bobby Hackett.

Side 1 ends with a bright medley of three of the most popular Broadway hits of recent years — **"HELLO DOLLY," "MAME,"** and **"CABARET"** in a New Orleans-style musical setting. This well-paced arrangement keeps the listeners interest with a variety of instrumental solos featuring, in addition to Bill's excellent Dixie trumpet, clarinet, trombone, banjo, piano and vibrophone sections.

Side 2 features four outstanding big band arrangements, starting off with an original presentation of **I LEFT MY HEART IN SAN FRANCISCO.** The introduction, interludes and ending, demonstrate Bill's fluid cadenza style. The celeste sounds, offer a light contrast to the lush sonorities of the full orchestra.

In contrast to the lyrical trumpet solo on I LEFT MY HEART IN SAN FRANCISCO, the band grooves into an outstanding arrangement of James Brown's hit, **I FEEL GOOD.** Here, Bill switches to flugel horn for its funkier rock sound. The big band rock sound presents an interesting variation from the typical smaller group approach.

Antonio Carlos Jobim's **WAVE** begins with an interesting rhythmic pattern of cabasa, conga, bongo drums and shaker sounds, leading up to a dramatic full range trumpet solo. In this bossa nova, the orchestra really starts cooking in the latin-jazz vein during the montuno section.

What is the most requested popular rock hit today? **PROUD MARY** — of course. As a swinging finale to this album, the band digs in and takes off with this classic, while laying down an infectious dance beat. This new arrangement adds a completely fresh musical touch to the Credence Clearwater version. And, afterall, isn't that what it's all about?

Produced and Directed by BILL SACHE / Photos by ROMAINE STUDIO

Terry Bremkamp
Solo Classical Guitar

Works of Llobet, Sor and Carcassi

Side I

La Nit de Nadal *(El Decembre Congelat)*	(Llobet)	1:48
The Night of Christmas *(The December Freeze)*		
Minuet in D	(Sor)	2:34
Variations on a Theme of Mozart	(Sor)	10:01
Etude No. 25 Allegro Brilliante	(Carcassi)	2:22
La Filla del Marxant *(The Daughter of The Merchant)*	(Llobet)	3:17

Side II

El Testament d' Amelia *(The Testament of The Queen)*	(Llobet)	2:04
Cancó del Lladre *(Song of The Thief)*	(Llobet)	2:12
La Filadora *(The Weaver)*	(Llobet)	1:51
Lo Fill del Rei *(The Son of The King)*	(Llobet)	1:55
Lo Rossignol *(The Nightingale)*	(Llobet)	1:20
Plany	(Llobet)	2:43
El Mestre *(The Teacher)*	(Llobet)	3:56
La Hereu Riera	(Llobet)	1:17

The cultural Spanish region of Catalonia, resting on the lip of the Mediterranean, was the home of many great composers.

Miguel Llobet (1878 - 1938), a native Catalonian, epitomized the creative spirit of this northern Spanish area. A star pupil of the legendary Francisco Tárrega. Llobet was a virtuoso of the classical guitar. Through his sensitive arrangements and transcriptions of his people's music, he expanded the boundaries of guitar music throughout the Western Hemisphere. Llobet's genius, integrity, and technical expertise enabled him to give the premier guitar performance at the White House. In Llobet's hands the guitar was, for the first time, slowly gaining recognition as a solo concert instrument.

Guitar aficionados are still benefitting from Llobet's pioneering efforts, as well as from his numerous transcriptions, harmonizations, and compositions. Among these are the ten Catalonian Folk songs featured on this album. In each Llobet's innovative voice-leading techniques and beautiful harmonies blend gracefully; resulting in ten miniature masterpieces.

For several years I have enjoyed the privilege of studying with Maestro Llobet's most important and successful disciple, José Rey de la Torre. Maestro de la Torre was the first world class guitarist to feature Llobet's Catalonian Folk Songs in concert, and so was instrumental in spreading Llobet's influence. Rey de la Torre has offered me invaluable insight into the life and music of his cherished mentor. He is the vital link between the great Spanish romantic guitarists and their followers.

Fernando Sor, (1778 - 1839), another native of Catalonia, is responsible for some of the most lyrical and beautiful guitar compositions of his or any era. His music has not simply endured the test of time; it has grown in popularity among guitarists and other musicians the world over. The "Variations on a Theme of Mozart" is his most celebrated creation.

Matteo Carcassi (1792 - 1853), an Italian composer for the guitar, is perhaps best known for his 25 Progressive and Melodic Etudes. This collection of studies has been used as a vehicle of technique for the greatest of guitar masters including Tárrega, Llobet, and Rey de la Torre. Carcassi Etude No. 25 displays the technical brilliance and vibrancy that typify the work of the great Italian composers.

Recording Engineer: Patrick Roy
Mixing Engineer: Mark Weldon, Sonic Images, Santa Clara, California.
Mastered by: George Horn, Fantasy Studios, Berkeley, California.

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GIORGOS PASPATIS · GIORGO

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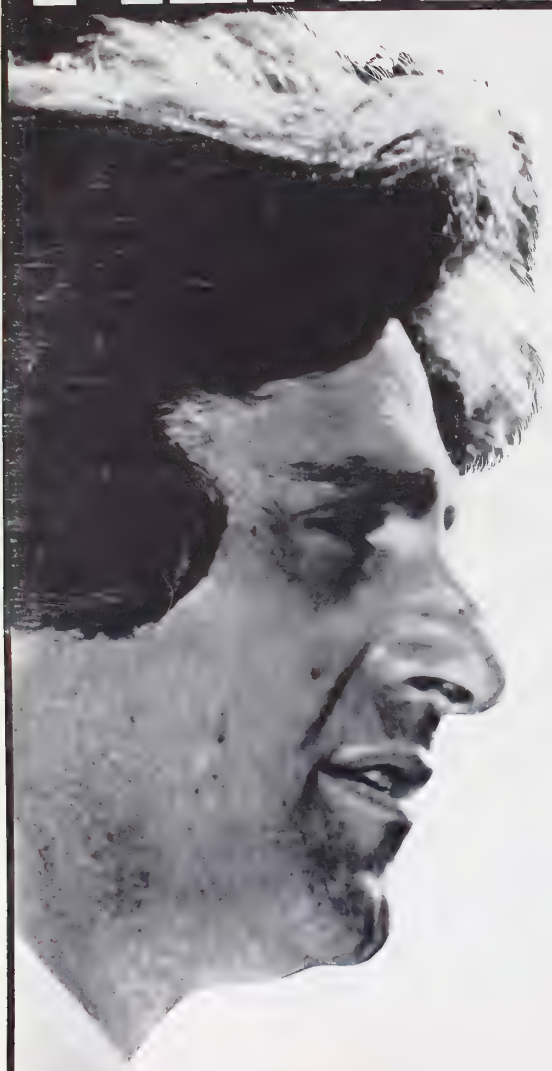
αμαρτια μου κι' αμαρτια σου....

amartia mou kai amartia sou...

ΓΙΩΡΓΟΣ ΠΑΣΠΑΤΗΣ



αμαρτια μου μ' αμαρτια σου....

STEREO

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ΟΨΙΣ Α SIDE 1

1. **ΑΜΑΡΤΙΑ ΜΟΥ ΚΑΙ ΑΜΑΡΤΙΑ ΣΟΥ**
   Amartia mou kai amartia sou
   My sin ..... Your Sin .....
2. **ΜΗΝ ΑΚΟΥΣ ΟΤΙ ΣΟΥ ΛΕΝΕ**
   Min akous oti sou lene
   Don't hear what they say
3. **ΦΕΓΓΑΡΙ ΣΕ ΠΑΡΑΚΑΛΩ**
   Fegari se parakalo
   Moon I beg of you
4. **ΚΥΠΡΙΩΤΙΣΣΑ**
   Kipriotissa
   The girl from Cypros
5. **ΘΕΣΣΑΛΟΝΙΚΗ ΜΟΥ**
   Thessaloniki mou
   Thessaloniki is my city
6. **ΚΡΗΤΙΚΟΠΟΥΛΑ ΚΟΠΕΛΛΙΑ**
   Kritikopoula kopelia
   A girl from Crete

ΟΨΙΣ Β SIDE 2

1. **ΧΑΡΑΜΙ ΣΟΥ ΧΑΡΑΜΙ ΣΟΥ**
   Harami sou harami sou
   Ungratefoul woman
2. **ΟΛΑ ΕΙΝΑΙ ΜΙΑ ΖΑΡΙΑ**
   Ola ine mia zaria
   It's up to fate
3. **ΣΑΝ ΣΚΙΑ ΜΕ ΚΥΝΗΓΑΣ**
   San skia me kinigas
   You follow me like a shadow
4. **ΚΟΡΗ ΤΟΥ ΨΗΛΟΡΕΙΤΗ**
   Kori tou Psiloriti
   Psiloriti's daughter
5. **ΜΠΑΡΜΠΑ ΣΠΥΡΟ**
   Mparmpa Spyro
   Old man Spyro
6. **ΤΑΘΕΛΕ Η ΜΑΜΑΚΑ ΣΟΥ**
   Tathele i mamaka sou
   In your mother's footsteps

EDITED BY: MILTON PISKOPANIS

SOUND : STUDIO ACTION, ATHENS, GREECE

ENGINEER: JOHN KIOUTZOGLOU

PHOTO BY: KONSTANTIN PIO- ULSKY

CONDUCTED AND ARRANGED BY: NAKIS PETRIDIS

BOUZOUKI BY: CHRIS NICOLOPOULOS,
MAKIS MAVROPOULOS

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Παραγωγή Γιώργος Πασπάτης

MUSIC, LYRICS AND VOCAL: GEORGE PASPATIS

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M-6008

LATIN MAGIC

Side "A"

FASCINATION — ECSTASY
AMAPOLA — SIETE NOTAS DE AMOR
MARIA ELENA — INDIA
SUAS MAOS — EU NAO EXISTO SEM VOCE
ESPERAME EN EL CIELO — TU ME ACOSTUMBRASTE
SE ALGUEM TELEFONAR — CASTIGO

Side "B"

SIBONEY — DESESPERADAMENTE
AQUELLOS OJOS VERDES — NOCHE DE RONDA
CUANDO TU ME QUIERAS — REGALO DE VIAJE
TILL — LOVE LETTERS
BALADA TRISTE — ONTEM E HOJE
QUIEREME MUCHO — VEREDA TROPICAL

Following the tremendous success of THE ROMANTICOS DE CUBA ORCHESTRA in that hit LP called "CUBA LIBRE", MUSIDISC brings to you once again this magnificent orchestra in a new and thrilling presentation.

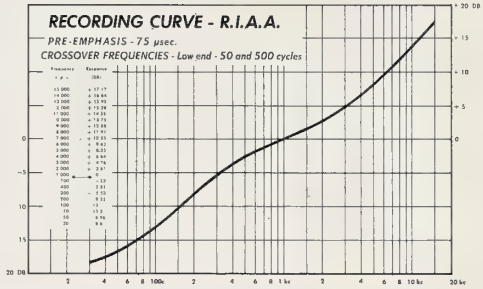
The theme rhythm this time is the dreamy and romantic "bolero", and all brass instruments have been excluded, leaving only the strings and rhythm section to render beautiful performances of choice selections.

The 24 numbers chosen by MUSIDISC for this exceptional album, include favorite standards from Brazil, Cuba, Mexico and the United States. Some songs are hauntingly beautiful. Others, lilting and fanciful. Whether listening or dancing, you will be carried away by such rapturous melodies as "Balada Triste", "Love Letters", "Ecstasy", and "Espera-me El Cielo". Others, like "Siboney", "Aquellos Ojos Verdes", and "Quiereme Mucho" will bring back lovely memories of a magical tropical cruise, or the nostalgic beauty of a moonlight stroll by the sea.

All of MUSIDISC's superb technical mastering and discriminating taste have gone into producing this magnificent LP. Therefore, whatever the occasion or the mood, LATIN MAGIC is a record you and your friends will most surely enjoy from beginning to end.

Musidisc recordings are made with the finest and most up-to-date equipment available, and adhere rigidly to the most advanced recording techniques.

Telefunken and Altec condenser type microphones together with RCA and Western Electric dynamic and ribbon type units are selected and used according to the characteristics which best suit each musical arrangement.



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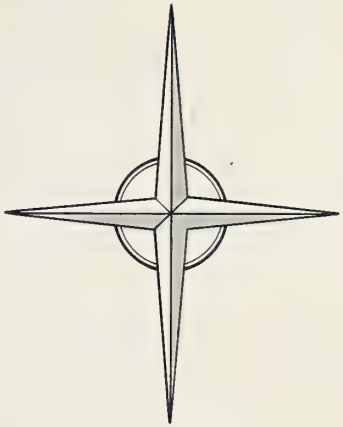

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John and Sharon

STEREO CC10021

WE GOT LOVE

*THE LEIGHTONS

SIDE 1

WHEN IT'S OVER
(JOHN & SHARON LEIGHTON) COSMOGONY MUSIC/KROBAR MUSIC (BMI) 2:19

NEVER ENDING SONG OF LOVE
(DELANCEY, BRAMLETT) BRAMLETT MUSIC (BMI) 2:30

YELLOW BIRD
(ALLEN BERGMAN, NORMAN LUBOFF, MARILYN KEITH) 2:28
FRANK MUSIC CO./WALTON MUSIC CORP. (BMI)

LODI
(JOHN FOGERTY) JONDORA MUSIC (BMI) 2:42

AS LONG AS I LIVE
(ALEX ZANETIS) GLAD/JACK O' DIAMONDS PUB. (BMI) 3:05

WATCH ME
(DON HOLIMAN) TIME FLIES MUSIC (BMI) 3:00

WE DON'T NEED THEM
(FREDDY HART) BLUE BOOK MUSIC (BMI) 2:27

SIDE 2

WE GOT LOVE
(G. DAVIS) TERRAN MUSIC (BMI) 2:22

YOU GAVE ME A MOUNTAIN
(MARTY ROBBINS) NOMA MUS., ELVIS PRESLEY MUS., MOJAVE MUSIC INC. 4:12

THERE STAND THE GLASS
(RUSS HULL & MARY SHURTZ) HILL & RANGE INC. (BMI) 2:36

BLOOD SHOT EYES
(HANK PENNY & RUTH HALL) LOIS PUB. (BMI) 2:46

SHE'S ALL I GOT
(JERRY WILLIAMS & GARY BONDS) JERRY WILLIAMS 3:08
MUSIC/EXCELLOREC MUSIC (BMI)

SOMEONE TO GIVE MY LOVE TO
(FOSTER & RICE) JACK & BILLS MUSIC (ASCAP) 3:07

ALBUM DESIGN: DAN QUEST & ASSOCIATES, INC.

It's now 6:30 in the morning, I'm off the air and sitting at home listening, for the second time, to a test pressing of this album. While I'm enjoying these good sounds and songs, my mind is covering the past five or six years, the time I've known the Leightons.

During this period, John and Sharon brought me several records to play, and to be real honest, some were mediocre. However, each release kept getting better.

I'll tell you, it's difficult to tell someone you like and believe in, you can't play their record, but I can tell you it's a different story now. I look forward, with great anticipation to playing a Leighton record.

There's not a thing fancy about John and Sharon, or their music. They're just good, down to earth people, loving people. For my money, we need more John and Sharon Leightons.

Thanx,

Larry Scott

P.S. I really Dig The Album!

Larry Scott
Larry Scott was voted D.J. of the year 1971 by The Academy of Country and Western Music at their awards show held in March this year. He is the Trucker's D.J. and has a club called KLAC Phantom 570 Club.

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singers

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STEREO

thats just like JESUS

SIDE ONE

NO SHORTAGE (On God's Love)
Gary Paxton
A SONG TO SING AT MIDNIGHT
Gordon Jensen
I'LL SEE YOU IN THE RAPTURE
Charles Feltner
SAILING TOWARD HOME
Dottie Rambo & Don Sumner
SWEET SWEET SPIRIT
Doris Akers

SIDE TWO

WE'RE TOGETHER AGAIN
Gordon Jensen & Wayne Hilton
STATUE OF LIBERTY
Neil Enloe
THAT'S JUST LIKE JESUS
Garland Craft
HE'S BEEN MY DEAREST FRIEND
Gordon Jensen
JESUS, HOW I LOVE YOU
Cindy Cruse

Many things have changed since the New Happiness Singers first began to sing gospel music. The group has changed and we sing newer songs. We have changed the things that have needed to be changed. We, who are just like you, like to hear simple honest songs about the love of God.

This album is for people who like the simple truth.

New Happiness Singers

Gary Bates, Manager

new happiness singers

Piano ..... BEVERLY HISLOPE
Drums ..... JIM WEST
Rhythm ..... GARY HILL
Bass ..... STEVE SMITH
Vocals ..... MARSHA SPARKS, GARY BATES
..... BILL ALLRED JR.
Strings ..... PHIL MEHAFFEY
..... JEFFREY TUTT
Clavinet ..... PHIL MEHAFFEY
Percussion ..... JIM WEST
..... BILL ALLRED JR.

Front Cover ..... PATTY and JEFF WILSON
Produced, Directed and
Arrangements by ..... BILL ALLRED JR.
Engineered by ..... PHIL MEHAFFEY
..... JEFFREY TUTT
Mixed by ..... PHIL MEHAFFEY
..... JEFFREY TUTT
Recorded at ..... CYBERTEKNICS CREATIVE RECORDINGS
..... DAYTON, OHIO

There were many times during this album that things looked a little doubtful. From planning to pressing, it was strenuous and time consuming for each of us. Even when it came to the point when we wondered if we were going to finish the production, we never lost hope nor lost sight of the promise that Jesus made to us about this album. We knew if we kept our faith in Him that He would never let us down and would always give us the strength we needed.

People had similar problems when Jesus walked on earth, as we do today. Take for instance, the night Peter stepped onto the surface of the water to meet Jesus on the sea. As the waves began to get higher Peter's faith in the Lord began to sink. Then immediately without hesitation, Jesus stretched out His hand to Peter and brought him back to the sufrace.

As in the days of Peter's doubting Christ's power over the sea, the same is in all of our lives today. But in the presence of fear and doubt the Bible says to have "faith believing" and Christ will answer our needs. Why? Because that's just like Jesus.

MORNING STAR RECORDS

STEAMBOAT JOURNEY

EDDIE BAYARD and his BOURBON STREET FIVE

with
VIC TOOKER

stereo

Vic Tooker—What can one say about so much talent wrapped up in one man. He is really an artist "par excellence". Interlocutor on the Delta Queen for the past eight years, he's kept not only all of the passengers happy, but made it a real treat for the "Bourbon Street Five" to expand the band and have some real Steamboat Jazz at all times. His vocal on "Keeping Time Down South" brought tears to Lucille Armstrong and the band as well. He's a gas!

Eddie Bayard—born in New Orleans, studied with Manuel "Fess" Manetta, and received most of his education by listening to the great George Girard, Tony Almerico (close friend of Vic's) Louis Cottrell, Santo Pecora, Sharkey, Pete Fountain, and many more of the Crescent City's top jazzman.
He arrived in Dayton, by way of the Air Force and organized the famous "Bourbon Street Five".
Working the Delta Queen with Vic and the band has been one of the most rewarding phases of his jazz career.

Gene Mayl—is by no means a Stranger to the jazz scene. He has fronted his own "Dixieland Rhythm Kings" for many years, and has lived and worked in France with his group as well as others. Gene's own group featured the late George Brunis on trombone almost until the time of his death in 1974. Gene's "Top of the Beat" bass helps us all "driving" and makes it a pleasure to play jazz. He works with Eddie's band in-between his road trips.

GUNN

STEREO LP 202

Front Cover: Delta Queen by Bill Muster
— Back Photos & Notes Sandy Metzger
Photos of Eddie & Vic by Cheryl Wells

Rec. Engineer—Carl J. Burkhardt
Re-Mix— Dan Burton

"GOOD TIME JAZZ!" Vic Tooker, interlocutor on the Delta Queen, fourth generation banjo player and all-around entertainer, has expressed it well in that little phrase—"GOODTIME JAZZ"!

New Orleans, the Mississippi, the Ohio, and the Tennessee, have for a number of years been pleasured by the wonderful sight and sounds of the majestic Delta Queen and pure Dixieland Music.

Eddie Bayard, Vic Tooker, Ralph Unterborn, and the other men in the group just plain love to play and make people happy.

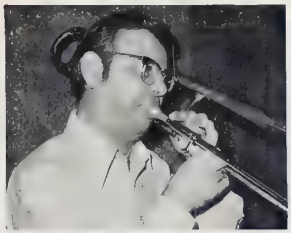
No one has heard the "Bourbon Street Five" either on the boat or in their numerous club and private engagements from New Orleans to Chillicothe, Ohio, will say that they haven't gone home an awful lot happier.

The Bourbon Street Five plays real down-south jazz. Bayard and his men are purists.

In other words, "The More You Get, The More You Want, It Seems".
You'll never have to ask what's Dixieland Music, once you have heard the "Bourbon Street Five."

Eddie Bayard, born and raised in New Orleans, is joined with Ralph Unterborn on the clarinet, Bob Butters on the trombone, Gene Mayl on the bass, Kenny Hall on the drums, Stan McCauley on the piano and of course, Vic Tooker on the banjo.

Stan McCauley—has been playing piano with the band for approximately 20 years, and has also doubled on trombone. He knows more dixie tunes than any piano man I've ever met.



Ralph Unterborn—has been in the Dayton area for the past eight years. He came to us by way of Eastman School of Music, in Rochester, N.Y. where he worked as an engineer by day, and with the famous "Dixie Ramblers" for 17 years at night. I met Ralph at a jazz session in Dayton where he was introduced by the "Docs" of Dixieland, Herman Lehman, leader, and the guest artist was the great Clancey Hayes.

Bob Butters—has worked with numerous jazz bands around the country, but mostly, with Carl Kalen's "Gin Bottle Seven". He is a sales engineer by day, but leans towards jazz as his first love and really keeps our front line "cookin' " with his tailgate bone.

SIDE TWO	SIDE ONE
1. Say, Has Anybody Seen My Sweet Gypsy Rose 3:40	1. Come Back Sweet Papa 4:43
2. Canal Street Blues 4:25	2. Just A Closer Walk With Thee 4:33
3. Kanas City Man 5:35	3. Conti Street Parade 4:58
4. Original Dixieland One Step 4:42	4. New Orleans 4:10

* Not pictured is Ken Hall

Ken Hall—has been working with us off and on for about 10 years. I first met Ken while he was playing in the Air Force Band. He has led his own group and is presently working with Bill Coburn's band at the Colony Club in Dayton.

Ken also teaches drums and percussion during the day and keeps the band cookin' at night.

STEREO

Recorded and Manufactured by
RITE RECORD PRODUCTIONS, INC.,
Cincinnati, Ohio 45215

PENN STATE

MARCHING BLUE BAND

PENN STATE MARCHING BLUE BAND

DR. NED C. DEIHL
DIRECTOR AND
PROFESSOR OF MUSIC ED.

Darhyl S. Ramsey
Assistant Director

Hendeley D. Hoge
Graduate Assistant

Larry Cervi
Majorette Choreographer

Colleen Shaeffer
Flags and Majorettes

William Noyes
Announcer

Cal Conklin
Photographer

George Boyer
Recording Engineer
Penn State Univ.

Eric Felack
Drum Major

MAJORETTES
Lori Donaldson
Feature Twirler
Nancy Ackeret
Roberta Bronder
Sherry Erb
Lori Headings
Renee Jirik
Carol Kean
Joni Parker
Marisue Rubino
Micki Schessler
JoAnn Shibel
Sue Skinner
Phyllis Virgil
Diane Warden

FLAGS
Michael Bologna
Laura Cardenuto
Debbie Croyle
Barb Eward
Michele Fabik
Tim Graham
Ron Harwick
Sandy Kuhn
Janet Kulusich
Doug Linebaugh
Frederick Pye
Luann Rhodes
Ben Ritchey
Charles Robey

TROMBONE
Kathy Aurand
Martin Barbato
Michael Bruster
Jon Fitzgerald
Ed Gibbs
Bill Hanson
Jim Hokanson
Kathy Jack
Barb Leach
Nick Lindberg
Michael Loewen
Mark Mehalic
Bill Morrill
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Manager
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Dan Seward
Sam Shannon
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Barb Davis
Sue Gurney
Steve McCamley
Treasurer
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Steve Rowan
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Robert Sherrill
Allan Sones
Howard Yocum

TENOR SAX
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Jeff Barrett
Carl Dudeck
Kirk Larter
Carol Schreffler
Dwight Trueblood
Kevin Wilhelm

ALTO SAX
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Jill Crossman
Glenn Dotterer
Don Edwards
Michael Fleisch
Robert Fridley
David Greenstein
Ann Harriett
Jacqueline Lowe
Peter Rigby
Mary Thomas
Molly Weaver
Sally White

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Gary Andes
Steve Bell
Brenda Bollinger
Librarian
Sue Cramer
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Carol Gabler
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Peter Soltys
Lee Thaete
Lynette Warner

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Lee Byron
James Czyz
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Bill Fairer
Doug Fisher
Darrell Fox
Woody Lee
John Mott
Ray Queer
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Vincent Towner

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Jon Benesch
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Mark Peterson
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Andy Albus
Rich Applebaum
Jeffrey Baker
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Jack Blettner
Michael Corvino
Keith Forney
Fred Fritz
Scott Fry
Toby Garber
Bret Gauntner
Gerrie Gernsback
Joel Guldin
Mark Harrington
George Joseph
Scott Lavan
Maryann Light
James McConnell
James Moll
Vanessa Parker
James Pavlock
Edward Petrus
Mark Rigby
James Rohrbaugh
David Rose
Steven Ross
James Rumbarger
Eric Schreffler
Patty Schubert
Paul Sherman
Ron Smith
Mark Stern
Kurt Strause
Brenda Thompson
Brian Tobin
Diane Tull
Jay Weitzner
Jon Yon

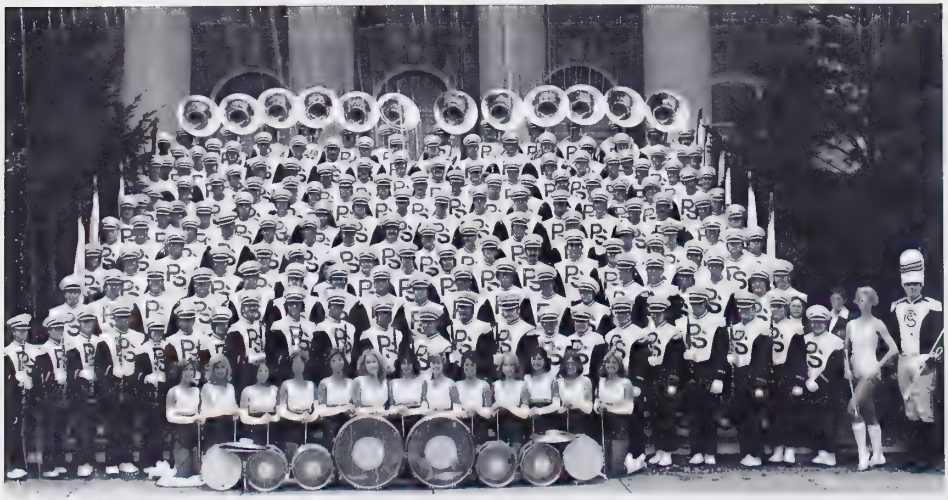
PICCOLO
Signe Edvar
Marjorie Hoover
Nancy Todd
Debbie Trenton

CLARINET
Dawn Albus
Secretary
Edward Ciardi
Lynne Davis
Dave Dinger
Georgianna Fecanin
Ken Fultz
Richard Girone
Maria Gressang
Chris Hanson
Joe Jastrzembski
Michael Kinney
Philip Loewen
Gary Louder
Marcy Musey
Joyce Schroeder
Stephen Stern
Diane Tufano
Paul Varley
Roger Young
Greg Zimmerman
Robin Zonts

FIELD ASSISTANT
Diane Bongiorni

Side One

NITTANY LION SPECIAL	Arr. Bilik
PREGAME	
ALMA MATER	Arr. Yoder
FITE ON STATE	Arr. Yoder
PAGLIACCI	Arr. Tatgenhorst
I DON'T KNOW HOW TO LOVE HIM	Arr. Tatgenhorst
LOVE WILL KEEP US TOGETHER	Arr. Kessler
PRIMAL SCREAM	Arr. Tatgenhorst
YESTERDAY	Arr. Higgins
LAND OF MAKE BELIEVE	Arr. Tatgenhorst



Side Two

PENN STATE MEDLEY	Arr. Bilik
SUPERSTAR	Arr. Barnes
PINBALL WIZARD	Arr. Luke
SEPTEMBER SONG	Arr. Burden
I HOPE I GET IT / ONE	Arr. Tatgenhorst
MUSIC AND THE MIRROR	Arr. Tatgenhorst
YOU'RE STILL THE ONE	Arr. Dusdieker
LAURA	Arr. Burden
BOO GONK	Arr. Tatgenhorst
SEND IN THE CLOWNS	Arr. Tatgenhorst

STEREO
Mark
MC-9128

DELTA STEREO

Glory To God

North Park College Choir and Orchestra
David L. Thorburn

Glory To God

North Park College Choir and Orchestra

David L.Thorburn

MESSIAH CHORUSES
CAROLS

SIDE ONE

For Unto Us A Child Is Born	(Messiah) *HANDEL*
Glory To God	(Messiah) *HANDEL*
Surely He Hath Borne Our Griefs	(Messiah) *HANDEL*
All We Like Sheep Have Gone Astray	(Messiah) *HANDEL*
Let All The Angels Of God Worship Him	(Messiah) *HANDEL*
Hallelujah	(Messiah) *HANDEL*

SIDE TWO

Away In A Manger	*arr. WILLCOCKS*
Christo Paremus Cantica	*ed. D. WULSTAN*
How Far Is It To Bethlehem	*GEOFFREY SHAW*
e Holly And The Ivy	*R. BOUGHTON*
t's Lullaby	*ed. D. WULSTAN*
en	(Messiah) *HANDEL*

QUEEN OF ALL SAINTS BASILICA

North Park wishes to express its gratitude to Queen of All Saints Basilica, Chicago, and to the Rev. H. Robert Clark, Pastor, for the use of their sanctuary for recording this album.

North Park College is a Christian school, located in Chicago, Illinois, and affiliated with the Evangelical Covenant Church of America. The college professes the integration of faith and learning within the framework of a liberal arts education.

The North Park Music Department offers a full range of academic studies and performance opportunities leading to a Bachelor of Music, Bachelor of Music Education, or Bachelor of Arts in Music degree. The Music Department is fully accredited by the National Association of Schools of Music.

The College Choir fulfills this objective through the performance of sacred and secular music. The works are chosen for their artistic excellence and educational merit. This recording is a witness to the spirit and faith of the North Park community.

David L. Thorburn, Professor of Music, is Director of Choral Activities at North Park.

NORTH PARK COLLEGE—DEPARTMENT OF MUSIC
5125 N. SPAULDING CHICAGO, IL 60625
(312) 583-2700 EX. 293 OR 308

PRODUCED FOR NORTH PARK COLLEGE BY DELTA RECORDS CHICAGO

This recording, engineered with the DOLBY SYSTEM provides the full dynamic range of the original performance.

Recorded by Chris Willis
Produced by Philip O. Rice

The Spirit Is A-Movin'

Songs for Celebrations

by Rev Carey Landry

A New Release
of the
first Recording of
REV.
CAREY
LANDRY

The songs of this album
along with those in the collection titled YES LORD
were recorded in the year 1970
at Theological College, Washington, D.C.

Earlier editions of *The Spirit Is A-Movin'*
incorporated into the album jacket design
the poetry by Rev. Gordon Truitt which we share with you below.
Fr. Truitt was a classmate in Washington with Fr. Landry,
along with Dan Onley, co-founder of NALR.
These lines speak of the spirit,
the feelings,
the agonies and hopes
from which so much has been born:
many of Fr. Landry's original songs,
this album,
NALR itself,
and the cares and careers of countless people
whose lives were [illegible] yearly touched by the [illegible]

It was so easy once,
to be able not to care
It was so easy [illegible]
to live apart,
alone,
[illegible]

It was so easy once, before the dreamers came,
and painted on the clouds their dreams
[illegible] brighter than the [illegible]
more beautiful than stars.

It was so easy not to care
before the dreamers
came
and showed how much they care,
when lack of caring smashed their lives,
like rarest crystal,
[illegible]
falling in our eyes and causing us to weep
and teaching us to care.

The songs of *The Spirit Is A-Movin'* translate the deep concerns
of the era in which they were written
into solid and reverent expressions of belief and hope,
giving them ongoing meaningfulness in prayer and worship
[illegible] even as we all have experienced
[illegible]
new pains
new cares and crises
new hopes and joys.

We believe that in many different ways
the Spirit is moving all over this land.
Some are quite obvious — others are less so.

We believe that the Spirit moves among people
when any person, whether great or ordinary,
causes by the living of his or her life
the birth into the world of something
of the peace, love and compassion preached
by the Son of God who became a man.
This is the hope we seek to communicate in sharing these songs.

SIDE ONE

The Spirit Is A-Movin' (3:40)
Shout Joyfully (2:55)
Voices (5:00)
Men of Faith (3:50) — melody by James Healey
What Would You Have Us Do? (3:20) — words by Joe Pokusa
Come, Let Us Go (3:00)

SIDE TWO

Come, Follow Me (3:45) — John Snyder
Praise, Lord! (3:30) — words by Rev. Gordon Truitt
Pardon Your People (3:15)
Come O Holy Spirit (2:45)
Where Two or Three (3:05)
Stay With Us O Lord (3:00)

As the years go by,
with new songs and new records,
with success and growth in the work of publishing,
we believe it is so important
that the *people* who were part of this earlier work
be again thanked and remembered
to the Christian community of today.
[illegible]
because they believed in the Lord, His Father, His moving Spirit.

"Wally" Knapp gave much time and interest in the work of recording.
[illegible]
Tom Schafer wrote the musical arrangements.
Maureen Codelka sang her heart out, along with Tom Donahue,
George Quickley and Ivan Siekmann.
Jack Jaworski, himself a composer, played classical guitar,
with Jesse Plumley on six-string guitar and Alan Weinberg
on the twelve-string. Patricia Broderick played flute, with
Pat Foley on percussion. Jim Shaw provided bass; Jim has
now made several records.
Gordon Truitt did the artwork for both original albums; the graceful
bird shape on the front of this edition and in many NALR publications
is part of his original design for this collection.
[illegible]
songs in this collection.
Ray Bruno, in pre-NALR days, gave much through his interest,
enthusiasm and national distribution of the albums.
Joe Carroll did excellent photography and understands full well
that photos do get outdated!
Bill and Rita Twarog lent their artistry to the music publishing work.
[illegible] and the Faculty of Theological College
made important signs of confidence when it came to paying bills.
And there was much support of all kinds from the people in
the parishes served by Fr. Landry.

[illegible]

The Spirit Is A-Movin'
Yes, Lord!
Great Things Happen!
The recordings of the *Hi God* Program
I Will Not Forget You
Mass For A Happy People

Recordings and music editions published by:
NORTH AMERICAN LITURGY RESOURCES
300 East McMillan Street — Cincinnati, Ohio U.S.A. 45219

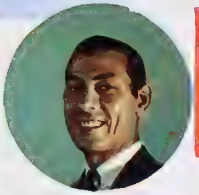
New album jacket design: Dave Serey & Dan Onley

DEL HIPOCAMPO

CON SABOR

RCA VICTOR

LPV-7600



Enamorada de un Amigo Mio

★

RENATO SALANI Y SU CONJUNTO

DEL HIPOCAMPO

CON SABOR

★

RENATO SALANI
Y SU CONJUNTO

RCA VICTOR

LPV-7600

LADO "A"

1.- PIEDRAS
(Pieretti-Richigianco-Salani)

2.- LA ENAMORADA DE UN AMIGO MIO
(Roberto Carlos)

3.- EL HANKY PANKY
(Barry-Greenwich-Muñoz)

4.- CANCION DE AMOR AUSENTE - Canta: R.Salani con Rina Farina
(Baden-Vinicius-Salani)

5.- MI TELEFONITO - Canta: Manolo Mercerón
(Oreste Bucceri)

6.- EL CARNAVAL QUE YO BRINQUE
(Joao Roberto Kelly-D.Nasser)

LADO "B"

1.- NO PIERROT - Instrumental
(R.Salani-E.Constanzo)

2.- A LITTLE BIT ME A LITTLE BIT YOU - Canta: C.Salani
(Yo soy un Soñador)
(Neil Diamond-R. Salani)

3.- CORAZON LOCO
(Ambrosino-Savio-Salani)

4.- EL CONOTO - Canta: V.Desiderati
(D. en D.)

5.- UN HOMBRE Y UNA MUJER - Solista: J.Rivero
(F.Lai - P.Barouh)

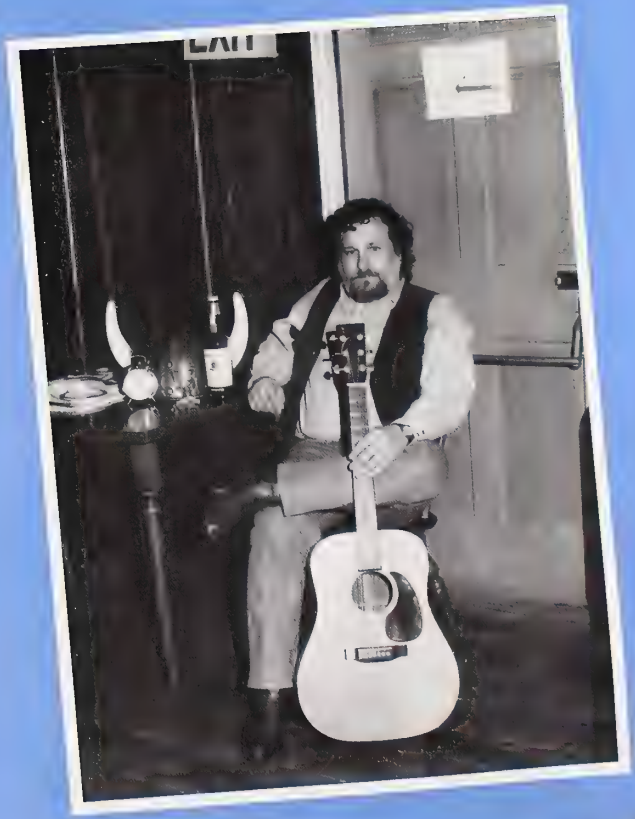
6.- TE SUEÑO CALIFORNIA
(J.Phillips)

HERMANOS Antor S.A.

AVE. EL PASEO 19 - LOS ROSALES - TELFS. 61 02 37 - 61 02 38 CARACAS - VENEZUELA

Bruce Pratt

'Til The Fat Lady Sings . . .



Support Independent Artists And The Music You Like, Do Not Tape This Album For Anyone — Thanks!

'Til the Fat Lady Sings . . .

SIDE ONE.

1) **APRIL** 2:27
Bruce, Vocal, Guitar.
Dave, Violin.

2) **IN DUE TIME** 3:58
Bruce, Rhythm Guitar, Vocal.
Burt, Bass, Piano, Strings, Lead Guitar.

3) **SUNDOWN** 4:47
Bruce, Vocal, Guitar.
Dave, Violin.
Burt, Bass.
Greg Brown, Harmony.

4) **'TIL THE FAT LADY SINGS** 4:42
Bruce, Guitar, Vocal.
Burt, Bass.

5) **THE BAIT FISHERMAN** 1:42
Bruce, Vocal.

SIDE TWO.

1) **THE TWENTY-THIRD OF NOVEMBER** 4:21
Bruce, Vocal and Guitar.
Dave, Violin and Viola.

2) **KENTUCKY BLUE** 4:04
Bruce, Vocal, Guitar.
Burt, Bass.
O.B. Driveway, Interviewer.
Marjolaine LaRouche, Michelle.

3) **SUMMERBOY** 3:46
Bruce, Rhythm Guitar, Vocal
Paul Geremia, Bottleneck Guitar.

4) **EPITAPH FROM FAIRROWS HEAD** 3:49
Bruce, Guitar, Vocal
Burt, Bass, Bells.
Rob Fried, Congas, Shakers, Bohdran,
Kick Drum, Tambourine.

5) **WHEN A WOMAN LOSE A CHILD** (For Rory) 2:54
Bruce, Bottleneck Guitar, Vocal.

ALL SONGS WORDS AND MUSIC BY BRUCE PRATT © & ©PRATTFALL MUSIC B.M.I. 1989 ALL RIGHTS RESERVED.

MUSICIANS: Bruce Pratt, Guitars, Vocals; Dave Eure, Violin, Viola; Rob Fried, Percussion; Burt Teague, Guitar, Piano, Bass, Bells, Strings, Percussion; Greg Brown, Vocal; Paul Geremia, Bottleneck Guitar. Greg Brown appears courtesy of Red House Records, Paul Geremia courtesy of Flying Fish Records, Rob Fried courtesy of Ranger Records.

Special thanks to: Barry, *Old Blind Barrister,* Ward. Susan Forbes, *Blind Turntable,* Hansen. Dave, *Old Blind Kindly Uncle,* Van Ronk. Dave, *Old Blind Black Guy,* Eure. Ramblin', *Blind Flatpick,* Jack Elliott. Burt, *Old Blind Wizard,* Teague. Greg, *Blind Iowa,* Brown. Rob, *Blind Cymbals,* Fried. Eric, *Blind Stud,* Andersen. Bill Morrissey and Cormac McCarthy, *The Blind Blarneymen,* for **The Bait Fisherman.** Jay, *Old Blind Jameson,* Smith. Paul, *Blind Bottleneck,* Geremia. Bruce, *Homeless Blind Mojo Master,* Pingree. Jill, Jon, Ted, Nan, Marjolaine, Doug, *Old Blind Preacher,* House. Art, *Blind Viking* Andreasen, The Simon-Peter of Long Lake. Sunnyland Stan Sullivan. *Blind Niagara* John Merino. and Fellow Stranger Ranger, Jim, *Blind Wojtek,* Mercik. I Love Ya,
Old Blind Driveway,
April, 5, 1989

PRODUCED BY BRUCE PRATT AND BURT TEAGUE.
RECORDED HIDDEN VALLEY STUDIOS 1988-1989, B. TEAGUE ENGINEER

Dedicated to the memory of Burder W. Teague, Sr., and to Janet, Ben and Zach.

© & ® **West River Records** 1989

WRR 005

Jacket Made In Canada

Kenneth Fisher and The Sounds of Victory

"Jesus Looked On Me"

"Jesus Looked On Me"

Kenneth Fisher and The Sounds of Victory

Side 1

1. Bless That Wonderful Name 3:46
Writer : Danny McCrimmon
Lead Vocal : Mary Frances Mungo

2. Jesus Looked On Me 4:42
Writer : Rickey Payton
Lead Vocal : Kenneth Fisher

3. He Shall Reign 3:13
Writer : Rickey Payton
Lead Vocal : Rosalyn "Cleo" Marshall

4. God Saw Fit 4:11
Writer : Rickey Payton
Lead Vocal : Kenneth Fisher

5. Time Is Winding Up 4:20
Writers : T. J. Boulknight & Danny McCrimmon
Lead Vocal : Rosalyn "Cleo" Marshall

Produced & Sweetened By :
PROFESSOR RICKEY PAYTON
For Payton Enterprises, Inc.
and DANNY McCRIMMON
For Anointed Music Productions

Side 2

1. Long As I Live 4:54
(I'll Praise The Lord)
Writer : Danny McCrimmon
Lead Vocal : Kenneth Fisher

2. I Can Do All Things Through 4:53
Christ That Strengthens Me
Writer : Rickey Payton
Lead Vocal : Kenneth Fisher

3. At The Altar 3:55
Writer : Rickey Payton
Lead Vocals : Mary Frances Mungo & Cathrine Green-Walls

4. Things Are Gonna Get Better 2:55
Writer : Rickey Payton
Lead Vocal : Kenneth Fisher

So many times have we read in the Bible to "Make A Joyful Noise". So many times have we heard the preacher say it ; we have read it and we have heard it and what it adds up to is lifting one's voice in praise unto the Lord, and that's what Gospel Singing is all about.

KENNETH FISHER & THE SOUNDS OF VICTORY is a dynamic example of what gospel singing is all about. And they prove it in this, their first album. Listen to these steadfast Gospel Warriors as they praise God in song to reach the souls of men. I guarantee - you will get the message and say that "Jesus Looked On Me".

RAY EDWARDS
W.O.L. Radio Station
Washington, D. C.

Musicians

Vernon L. Boulknight : Lead and Bass Guitars

Elder Vernon Copp : Piano
- *Things Are Gonna Get Better*
- *Long As I Live (I'll Praise The Lord)*

Reverend Reginald Jarrett : Saxophone
- *At The Altar*

Danny McCrimmon :
Drums, Drum Programming & Percussion

Professor Rickey Payton :
Synthesized Acoustic Piano DX-7, Horns and Strings

Vocal Arrangements :
Danny McCrimmon and Professor Rickey Payton

Vocals :
Kenneth Fisher and The Sounds Of Victory
- *Beverly Abbit-Jackson*
- *Toni Brown-McCrimmon*
- *Rosalyn "Cleo" Marshall*
- *Mary Frances Mungo*
- *Lori LaShaun Williams*

Additional Vocals :
Faith Lambert, Judge Williams, T. J. Boulknight
- *Time Is Winding Up*

Production Coordinators
Kenneth Fisher & Professor Rickey Payton

SPECIAL THANKS TO : Toni Brown-McCrimmon, Elder Vernon Copp, and Cathrine Green-Walls. To "Mom" Eddie Wiggins who is always there for us, Reverend Cecil Jackson and The Good Shepherd Church Family, Dock Dillard, Willie Pride, Jr., Royal and Virginia Abbit and our wonderful producers who worked so diligently to make this project happen.

God specializes in blessings. He has looked on this group from its beginning. We thank God for this achievement because without His love and mercy we cannot do anything.

Kenneth Fisher

Professor Rickey Payton & Danny McCrimmon

Executive Producer : Kenneth Fisher

Recording Studios :
HARBOR LIGHT STUDIO, Clinton, Maryland
Engineer : George F. Eimer
and
SOUND LOGICS, Wheaton, Maryland
Engineer : Hank Bartlett

Edit and Final Mix :
George F. Eimer
Danny McCrimmon
Professor Rickey Payton

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Art Direction and Design :
Jacque Brough, AVL Disc Makers

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c/o Kenneth Fisher
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Washington, D. C. 20010
(301) 369-7024
DANNY McCRIMMON
Appeared Courtesy of :
ANOINTED MUSIC PRODUCTIONS
(301) 853-2736

KF328510

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Gerry Ouellette

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Side One
1. SEASONS CHANGE
2. SATURDAY MORNING
3. WHAT I'D LIKE TO DO FOR YOU
4. RAGMUFFIN BLUES
5. I DO, DO YOU?
6. DO YOU STILL MISS ME?

Side Two
1. THE ONE I LOVE
2. OH ANNIE
3. SOMETIMES
4. RAINY DAY
5. SWEET CHARIOT
6. I REMEMBER

UN DISCO ESPECIAL PARA LOS QUE SON ...O FUERON NIÑOS »» «« UN DISCO

QUE EMPIECE LA FIESTA • LA MUÑECA FEA • LA PATITA-EL CHORRITO • NEGRITO SANDIA • EL RATON VAQUERO • MARCHA DE LAS LETRAS

¡ QUE EMPIECE LA FIESTA !

ARCANO RECORDS
DKL1-3533
ESTEREO

CON

Marco Antonio Muñiz

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Es el cumpleaños de papá... de mamá... o de alguno de los niños... o quizás del tío o de la tía... o de abuelita..?
Marco Antonio Muñiz lo celebra junto con usted en una forma original y divertida, con este disco DKL1-3533 en el cual encontrará todo lo necesario, hablando musical y alegremente, para ¡ Que empiece la fiesta !

Acompañarán a Marco en su fiesta, los personajes más queridos de Francisco Gabilondo Soler, mejor conocido por " CRI-CRI " quienes se unirán a nosotros, para cantar juntos Las Rondas Infantiles que seguramente todos jugamos y cantamos ayer... o anteayer..!
" ES UNA GRABACION ESPECIAL PARA LOS QUE SON... O LOS QUE FUERON NIÑOS ".

LADO A

¡ QUE EMPIECE LA FIESTA !
Las Mañanitas
Cumpleaños felíz - Happy Birthday
Brinca la tablita
Naranja dulce - Limón partido
La Pájara Pinta
Al Animo - Al Alimón
Ambo a to (Matarile rile rile)
R. Fuentes - Chucho Ferrer

LADO B

LA MUÑECA FEA
LA PATITA - EL CHORRITO
NEGRITO SANDIA
EL RATON VAQUERO
LA MARCHA DE LAS LETRAS
Francisco Gabilondo Soler " Cri-Cri "

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MARCO ANTONIO MUÑIZ

Los Sabrosos del Merengue

"OMAR OCOL

SUBIENDO

SO-1135/STEREO

Lado (A)

ME SIENTO FELIZ — 4:28
(Chico Alejandro)
ADOLESCENTE — 4:17
(Adt. Antonio L. Rivera)
NUNCA CAMBIES — 4:48
(Napoleón)
QUE VENGA EL CHORRO
(Antonio L. Rivera)

Lado (B)

OTRO OCUPA MI LUGAR — 4:56
(M. Gallardo)
NUESTRO AMOR — 3:00
(D.R.)
ENSEÑAME — 3:24
(D.R.)
MALA SUERTE — 4:13
(Enrique Félix)

Los Sabrosos del Merengue

SUBIENDO

OMAR HOCH

Músicos:
ANTONIO L. RIVERA (Tambora & Director)
NORBERTO ROBLES (Cantante)
KENNETT RIVERA (Cantante)
REYNALDO BENITEZ (Bailarín & Coro)
DANIEL GARCIA (Bailarín & Coro)
JUAN CARLOS VEGA (Trompeta)
EDGARDO BENITEZ (Trompeta)
ANIBAL COLON (Sax Alto)
JULIO ROBLES (Sax Tenor)
ELI RAMOS (Piano)
JOSE JAVIER COLON "Pucho" (Bajo)
JUNIOR (Conga)
SANTIAGO DAVID SANTIAGO (Güira)
Coros: JUAN MANUEL LEBRON, NORBERTO ROBLES
JUAN CARLOS VEGA, KENNETT RIVERA

Productor Musical: JERRY SANTIAGO & ANTONIO L. RIVERA
Productor Ejecutivo: ANTONIO "Tony" MORENO
Arreglistas: SONNY O'VALLE, EDGAR CEDREÑO,
NELSON GARCIA, JOSE "Cheo" COLON

Estudio de Grabación: ESTUDIO EMCA (Sto. Domingo)
CRESCENDO PRODUCTIONS
Ingenieros: JULY RUIZ, SALVADOR MORALES, PAPO RIOS,
SAMMY VELAZQUEZ, ANDRES REYES
Mezcla: PAPO RIOS, JULIO "Gunda" MERCED,
ANTONIO L. RIVERA

Agradecimiento a las siguientes personas:
Crispín, Juan Manuel Lebrón "Juanma," Nelson Ruiz "Brigui,"
Rafael "Juny" Brito, Cándido Jiménez, Richard,
Angel Velázquez "Junior," Heriberto Arroyo, Elvis Cabrera.

Diseño y arte: DRAGO
Lic. Musica Productions, Inc.

SONO
So-1135/STEREO

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LP-04 LP-04

CHERRYSTONE BAPTIST CHURCH
MISSIONARY CIRCLE

presents

PRAISE YE THE LORD

THE SPIRIT THAT GOD SENT

Piano and Organ
HORACE DONNELL

Vocalist
DIANE SANDERS

LP-04

LP-04

CHERRYSTONE BAPTIST CHURCH MISSIONARY CIRCLE

presents

PRAISE YE THE LORD

Members of the
Missionary Circle

Fannie Banks
Howard Banks
Bertha Berger
Catherine Berger
Joyce Booker
Rev. Ralph Cypress
Lenna Donnell
Arzelia Gilbert
Lottie Hodnett
Virginia Jackson
Joanna King
Johnnie Martin
Annie B. McLawghlin
Forris Penn
Estelle Thompson
Irene Thompson
Brenda Webb
Frances Webb
Harvey Webb, Sr.
Harvey Webb, Jr.
Mozella Webb
Ruby Webb
Willard Webb
Romeo White
Sally White
Vernell Witcher

Recorded at Sundragon Studio, New York, N. Y.

Engineer: Michael Ewing

OUR FATHER, THE CREATOR AND INSTALLER OF THE FIRMAMENTAL FLOWER. WE SHOW OUR TRUST AND FAITH BY FLOURISHING THROUGH THOU GRACE. WE APPRECIATE EACH DAY OF HEAVENS TENDER LOVING CARE. GUIDE OUR FRUITFUL THOUGHTS WITH YOUR BLESSINGS AND FAULTS BY THOU TESTINGS.

TOWER FAR AND STRONG WHEN WE ARE HEART, IN HARM OR DANGER.

THROUGH YOUR SON AND OUR SAVIOURS NAME WE ASK, KNOCK AND SEEK. AMEN.

YOURS IN CHRIST,
REV. R. B. CYPRESS

"It is good to sing thy praises and to bless thee o' most high showing forth thy loving kindness as the morning lights the sky.
Thou has filled my heart with gladness through the works thy hand have wrought.
Thou has made my life victorious, great thou work and deep thou thoughts."
This album is an inspirational gift to you.
In the bible the psalms begins by saying "Praise ye the Lord. Sing unto him a new song." In this album there is a new song called 'I Love The Lord' sung expressively by Diane Sanders. A special thanks to this wonderful vocalist who was willing to help me in this endeavor.
I am deeply thankful to God for giving me a wonderful Mother and Father who both have encouraged and helped me in my musical pursuits.
I also would like to express my appreciation to the Missionary Circle for making it possible for me to present these beautiful songs of God.
Many thanks to all members of Cherrystone Baptist Church for faith and steadfastness.
May God bless all who take time to listen and may your spirit be lifted to heavenly higher grounds.

SIDE 1

1. **PRAISE YE THE LORD - H. Donnell-BMI**
2. **YES, JESUS LOVES ME**
3. **IT IS NO SECRET**
4. **I AM THINE OH LORD**
   AMAZING GRACE
5. **I COME TO THE GARDEN ALONE**
   GOD WILL TAKE CARE OF YOU
6. **JESUS PILOT ME**
   IT PAYS TO SERVE JESUS
   THOU ONCE DESPISED
   OH HOW I LOVE JESUS
7. **THE OLD RUGGED CROSS**
   SWEET HOUR OF PRAYER

SIDE 2

1. **JUST AS I AM**
   IT IS MORNING IN MY HEART
   FAITH OF OUR FATHERS
2. **ONWARD CHRISTIAN SOLDIERS**
3. **NEAR THE CROSS**
4. **BRING THEM IN**
5. **COME BY HERE**
6. **I LOVE THE LORD - H. Donnell-BMI**
7. **THY HOLY WILL BE DONE**

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let's go dancin'
AAMCO
A DIVISION OF ALISON ENTERPRISES INC
STEREO
ALPS
78
MICRO COSMIC SOUND
with TED STEELE
and his orchestra

ALPS-78
LONG PLAYING

ALPS-78
HIGH FIDELITY

Let's Go Dancin'

Arranged and Conducted by Ted Steele

SIDE A

Band 1: MEDLEY (2:10)
Whispering (Coburn-Rosa-Schonberger)
Down Among the Sheltering Palms (Olman-Brockman)
Stumbling (Confrey)

Band 2: YOU WERE MEANT FOR ME (2:51)
(Brown-Freed)

Band 3: MEDLEY (2:30)
I'm Nobody's Baby (Davis-Oger-Santly)
Thanks a Million (Kahn-Johnston)
When You Wore a Tulip (Wenrich-Mahoney)

Band 4: I'M THRU WITH LOVE (3:00)
(Livingston-Malneck-Kahn)

Band 5: MEDLEY (2:40)
At Sundown (Donaldson)
I Cried for You (Freed-Arnheim-Lyman)
Hold Me (Little-Oppenheim-Schuster)

Band 6: DEEP PURPLE (2:29)
(DeRose-Parish)

SIDE B

Band 1: MEDLEY (2:52)
Singing in the Rain (Freed-Brown)
Somebody Stole My Gal (Wood)
Maybe (Flynn-Madden)

Band 2: I DON'T KNOW WHY (2:58)
(Ahlert-Turk)

Band 3: MEDLEY (2:55)
Do You Ever Think of Me (Kerr-Cooper-Burtnett)
Linger Awhile (Rose-Owens)
Rose Room (Williams-Hickman)

Band 4: I'M IN THE MOOD FOR LOVE (2:52)
(McHugh-Fields)

Band 5: MEDLEY (2:52)
Swinging Down the Lane (Jones-Kahn)
Five Foot Two (Henderson-Lewis-Young)
Should I (Freed-Brown)

Band 6: DON'T BLAME ME (2:20)
(Fields-McHugh)

Listening to this album brings to mind one word, taste! There is taste in the selection of tunes and taste in the arrangements. The tunes are from the golden era of American songwriting, before World War II. In describing this era, I have heard people in the music business say "they don't write them like that any more."

The band is composed of the finest of the big band musicians; men who enjoyed playing for this recording session because they liked what they were playing — good, swinging, danceable music, but basically good music. So this became not "just another recording date." You can hear the difference. As a famous jazz drummer once said, "Music doesn't mean anything unless you reach the people. When I see their feet tapping, I know they got the message." Listen then to Ted Steele's "Let's Go Dancin'." It's hard not to get the message.

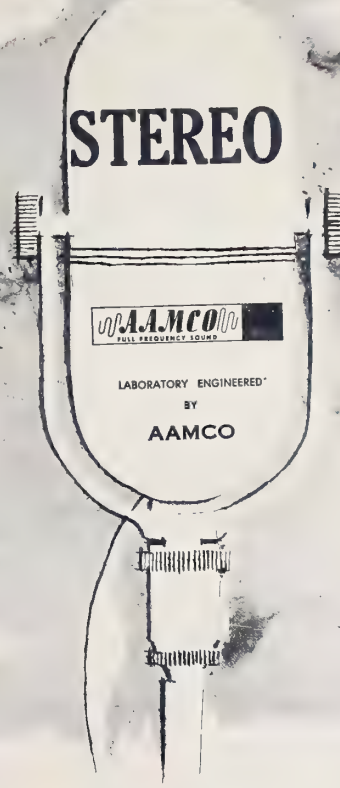
It would be impossible to list all of Ted Steele's show business activities in the space allotted here. This tall, genial Hartford-born performer first showed his musical leanings when, at the age of eight, he won a scholarship to the New England Conservatory of Music. He worked his way through Trinity College and Morse Business College by announcing and playing piano at WDRC in Hartford. During the summer months he formed bands and played on the luxury liners to Europe. His first major break as a performer came when he was chosen to introduce the then new Novachord to NBC audiences. He then started a small group called the "Novatones" which ended up playing as many as twenty shows per week. Ted became one of the most active Musical Directors on the air.

In 1939, Decca signed Ted to make an album of Duke Ellington music called "Mood Indigo" which became one of their best-selling albums. Subsequently, Ted was signed as Musical Director of the "Chesterfield Supper Club," where he arranged and conducted for Perry Como, Connie Boswell, Jo Stafford, Milton Berle, Jimmy Savo, Louis Prima and Frank Sinatra, among others. It was during this period that he arranged the history-making "Temptation" for Perry Como. This has become one of the top ten records of all time. For the Supper Club, Ted composed the theme "Smoke Dreams" which became identified with Perry.

Since 1954, Ted has been featured with his own show on WOR-TV. His relaxed format and obvious sincerity, coupled with show-wise knowledge and talent have enabled him to remain a television favorite. Here then is the remarkable Mr. Ted Steele.

CARL LE BOW, President

$5.95



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STEREO Z 90822

Paul Hampton, Beautiful Beginnings

BARNABY RECORDS

Beautiful Beginnings

I've had beautiful beginnings,
Beautiful beginnings in love before,
But all my beautiful beginnings
Never turned out to be much more,
For I'd soar too high, too soon,
Convinced I'd found a love so rare,
But when you start out beyond the moon,
Where do you go from there?

Yes, I've had beautiful beginnings,
Beautiful beginnings like I'm havin' with you,
So tell me this magic thrill we're feeling,
Is not just because our love is new,
Did we rush in too fast,
With our hearts in the clouds above,
Tell me, can we really make it last,
Or are we just in love with love?

I've heard there's no such thing as a happy ending,
No such thing as dreams comin' true,
So all I want is one long beautiful beginning,
With you.

Paul Hampton
Beautiful Beginnings

Side One

Beautiful Beginnings
Maybe You Know Something I Don't Know
My Eyes Still See
I'm Doin' My First Album Janie
Only Moments Matter
She's A Lot Like You

Side Two

There's A Slight Misunderstanding Between God And Man
It Doesn't Matter
(Down) Lay Ya Down
Solid Gold Leaf Rock & Roll
Ask Me What I Am

All selections written by Paul Hampton
All selections A.S.C.A.P.

Produced & Arranged By Norbert Putnam

Arrangers
Norbert Putnam (string & horn arrangements)
David Briggs (string & horn arrangements)
Cam Mullins (string & horn arrangements)
Bill Pursell (string & horn arrangements, & pianists)
Glen Spreen (string & horn arrangements)

Engineers
Norbert Putnam – Gene Eichelberger

Cover photography / Dick Sandres
Cover Design / Virginia Team
Lettering / Ariel

Dedicated to Peter Principle

Z 30822
BARNABY RECORDS

"Beautiful Beginnings" © 1967 Asa Music Co. Used by permission.
Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City

"All Things In Jesus"

BY *Jean and Maxine*

"All Things In Jesus"

BY

Jean and Maxine

A gifted artist takes a simple piece of material and shapes it into a magnificent work. The simplest hymn sung by sincere and dedicated children of God becomes a marvelously warm and moving medium through which God speaks. The ability to stir hearts through their music is a source of real joy and inspiration to Maxine and Jean.

Maxine has always loved and enjoyed music. At nine years of age she played the piano. Through the years organ, violin and accordian were added to her list of accomplishments, although she has no formal musical education. Early in life she realized this was a God-given talent. She sincerely and constantly uses it for the Lord, bringing blessing and inspiration to others. She and her two sisters did weekly broadcasts over a local radio station in Kansas. She has directed Youth Choirs in Kansas, Colorado and New York. She served 12 years as the organist at The Salvation Army in Troy, New York. Maxine now is organist at the Waltham, Massachusetts Salvation Army Corps.

Jean, daughter of Salvation Army Officers, is one of five children and one of two sets of twins. Her singing started at a very young age. She learned the French Horn, playing and singing in the High School band and chorus. Music is important in her life and, realizing the Lord has blessed her with this talent, she dedicated her talent to Him for His Glory.

Three years ago Maxine and Jean started singing together at Salvation Army gatherings, Corps and Civic affairs. As you listen to them you sense the presence of God. You will become aware of the joy and satisfaction He gives as they sing that beautiful hymn "ALL THINGS IN JESUS". Like Maxine and Jean, many find that "life would be worthless without Him".

On hearing these beautiful hymns, you will sense the careful thought, love and prayers poured into this album long before Maxine and Jean settled down in front of microphones. The album has been one of the great spiritual highlights of their lives.

Their prayer is that, as you listen, He will speak to you in a warm personal way and that this album will be used to lead us all to a closer walk with Jesus Christ our Saviour.

Captain Sandra Wilson
Corps Officer of the
Plymouth Massachusetts Salvation Army

Photo by Frank Carlson

Jean is employed at Massachusetts Divisional Headquarters of the Salvation Army in Boston as Secretary in the Women's Services Department.

Maxine is also employed at Boston Salvation Army Headquarters as Office Manager in Public Relations and Service Extension Departments.

They are soldiers of the Waltham Massachusetts Corps.

SIDE ONE

1. ALL THINGS IN JESUS	Singspiration	Harry Dixon Loes	4:10
2. JESUS LOVER OF MY SOUL	Salvation Army	Charles Wesley	4:09
3. FEAR NOT	Rodeheaver	Kenneth Wells	3:40
4. IN THE GARDEN	Salvation Army	C. Austin Miles	3:10
5. NOW I BELONG TO JESUS	Salvation Army	Norman J. Clayton	2:44

SIDE TWO

6. HE TOUCHED ME	Gaither	William J. Gaither	3:53
7. DOWN FROM HIS GLORY	Salvation Army	William E. Booth-Clibborn	3:46
8. DAY BY DAY	Singspiration	Linda Sandwell TR. A.L.S.	5:09
9. JESUS GIVES ME A SONG	Singspiration	Homer W. Grimes	3:41
10. FOR ALL MY SIN	Lillenas	Norman J. Clayton	4:43

(Both organ and piano accompaniment were played by Maxine)

Recorded at Natural Sound Studio

Engineered by Bud Stockham

TALL CEDARS CONCERT BAND
NEVERSINK FOREST #32 READING, PA.

BILL LEVAN SUPREME DIRECTOR of MUSIC

"THE BEST BAND IN CEDAR LAND"

---------- is not the name Neversink Forest Band has immodestly chosen for themselves, but it is exactly how they are known to thousands of Tall Cedars. The Neversink Band has tried to live up to this reputation and the proof of their success is evident. In competition at the Tall Cedars National Convention over the past eighteen years, they have been awarded no less than eight first place ribbons-four 2nd place-and one 3rd.

When Neversink Band is in a parade, many spectators recognize "That Reading Band", long before they can actually see them. There is a certain something about the sound of a band from this area of Penna. that distinguishes it from all others. It is more than just the wealth of fine musicians so able and eager to play this type of music-tempos they choose-and it is certainly more than just the size of their predominantly German background of the musicians from this area. Whatever it is, the listener is immediately aware that this music SWINGS-not only is it easy to march to, but it makes you want to march, and Neversink Forest Band has IT.

The band was organized in 1914, and a fine musician and composer, Monroe A. Althouse, was the first director. Althouse composed many fine marches that are still played today by many bands across the country. One march, "The Tall Cedars March", was written for Neversink Forest Band,(track 1, side 1), and at the Tall Cedars National Convention, held in Atlantic City, N.J. in 1964, this march was adopted by the Supreme Forest as the official march of the Tall Cedars of North America. At that same convention session, William H. LeVan the present director of Neversink Band was appointed Supreme Director of Music for the Tall Cedars. "Billy", as Mr. LeVan is known throughout Cedar Land, still holds this position today.

We think you will find this recording different. The marches chosen are not the usual marches recorded by many of the fine bands of the land, as a matter of fact, some of them are so old that they are no longer in print. We invite you to turn up the volume, sit back, and march along with The Band of Neversink Forest #32, Tall Cedars of America, Reading, Pa.

INSTRUMENTALISTS

Clarient:
- Barthold, Homer N.
- Daniels, Arthur W.
- Geiger, Clayton F.
- Koller, Samuel I.
- Levan, Walter N.
- Levan, William M.
- Moyer, Ira D. (asst. director)
- Romig, Windfield H.
- Stitzman, Raymond
- Leader, Jr., J. Albert

Flute and Piccolo:
- Wollenhaupt, Wm. F.

Bass Clarient:
- Harper, Charles

Alto Saxaphone:
- Billingham, Krause
- Kremser, Harold, L. Jr.
- Sharman, Chas. W. Jr.
- Wagner, George W.

Tenor Saxophone:
- Flickinger, Henry L.
- Rhein, Robert F.
- Rump, Howard C.

Baritone:
- Mease, Victor J.
- Moyer, Earl D.
- Hill, William T.
- Lauchs, Ray M.
- Goodall, Arthur R.

Cornet:
- Boyer, Harry G.
- Drey, Dennis L.
- Feyl, Robert H.
- Green, Kenneth J.
- Hynemann, Garrett E.
- Ibach, Donald O.
- Levan, William H. (Director)
- Miller, David Wesley
- Mountz, Leroy D.
- Searfoss, Clinton H.
- Strunk, J. Richard
- Treida, Jr. Chas. I.

Bass:
- Althouse, Issac
- Bianchi, Romeo
- Keiser, Stewart E.
- Kreider, Harold, L. Jr.
- Mohler, Howard P.
- Russell, William E.
- Wanner, Dennis F.
- Cohen, Samuel

French Horn:
- Frey, Raymond L.
- Frimd, Robert L.

Oboe:
- Garber, Arthur W.

Trombone:
- Eshelman, Thomas J.
- Grim, Charles,
- Gilbert, Melvin R.
- Keller, Charles, S. Sr.
- Kistler, Robert F.
- Kohr, George R.
- Kohr, Gerald R.
- Rowe, William J.
- Sharman, Chas. W. 3rd
- Sharman, Dennis
- Straway, Samuel C.

Percussion:
- Missimer, Donald L.
- Rentschler, Ray S.
- Schaeffer, Jr. Thomas E.
- Wendler, Harry J. (asst. dir.
- Kelchner, Richard S.
- Breininger, J. Fred
- Breininger, Leroy W.
- Brecker, Joseph H.
- Gery, William K.

Custodian:
- Sweigart, Chas.

This recording was produced by:

Barclay Recording Company
Ridge Road - Orwigsburg, Pa.
(717) 366-2174

using Neumann microphones and Crown and Ampex multi-channel tape recorders. The laquer masters were cut on a stereo Westrex-neumann system.

SIDE I

1. Tall Cedars March
2. Acropolis March
3. Old Berks
4. National Emblem
5. Amor Patriae
6. Porter's Catalina Band

SIDE II

1. Supreme Triumph
2. Anthes
3. This Is My Country
4. The Kilties
5. National Spirit
6. The Stars and Stripes Forever

RECORDED IN GERMANY

Famous German folk songs by a trio dedicated to preserving this art form

DIE ORIGINAL SCHNEETHALER

STEREO PHI 451

Mercury Record Corporation, 35 E. Wacker Drive, Chicago, Illinois. Printed in U.S.A.

Die Original Schneethaler

Side 1:

Annemarie (Annemarie) (R. Niel)

Gold und Silber (Gold and Silver) (F. Lehár/W. Raschek)

Hohe Tannen (Tall Pines) (K. Farmer/W. Maidorn)

Hoch drob'n auf dem Berg (High up there on the mountain) (F. Grothe/E. Marischka)

O du mein Edelweiss (Oh, you my Edelweiss) (P. Röhricht)

Uber's Jahr, wenn die Kornblumen blühen (Next year, when the corn-flowers bloom)

Side 2:

Im Abendrot (In the sunset glow) (K. Farmer/W. Maidorn)

Ich möcht' sogern dein Herz Klopfen hör'n (I would like to hear your heart beat) (J. Sirowy/H. Werner)

Holdrich, liebes Echo (Holdrich, dear echo) (B. de Weille/W. Rothernburg)

Die Fischerin vom Bodensee (The fisherwomen from Bodensee [Lake of Constance]) (G. Winkler)

Vergissmeinnicht (Forget-me-not) (Farmer/Valentin)

Schneewalzer (Snow Waltz) (Volksw./arr. Maidorn/Valentino)

Die Original Schneethaler Orchestra
(The Original Snow Valley Orchestra)

"Die Original Schneethaler," a group of three men who became very popular in Germany over a period of five years, and whose songs have reached the German Hit-Parade, have a very special and personal way of interpreting folk songs.

Franz Messner, who comes from Munich, started playing the guitar when young, and soon formed a singing and instrumental trio. Besides being an active member of a Bavarian Theatre group, he has written a number of musicals.

Klaus Netzle, also from Munich, started his singing career in the High School choir. After successfully completing his studies at the High School for Music, he formed a national folk-group and gave performances in Germany and Austria. Having played in eight different orchestras, he joined the "Schneethalers."

Alo Schnurrer, who was born in Bohemia, began his violin studies as a child. Later, during his military service, he learned to play wind instruments. When the war ended he played and sang for several years with his own orchestra, mostly in American clubs.

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Musical Treasures of Scandinavia: Lilting melodies and dances from the north countries. **PHI 402**

This is Holland: Happy music that expresses the optimism of this vital, friendly country. **PHI 404**

Switzerland: Bright music bound in choral tradition and steeped in scenic beauty **PHI 405**

Germany: From the Black Forest to Mecklenburg, music from the country that has always sung. **PHI 407**

Musical Treasures of Austria: Yodels, polkas and the pure delight of mountain music. **PHI 411**

Music From Sunny Spain: The majesty of the bullfight, the gay fiesta, and of course flamenco. **PHI 412**

Musical Treasures of Portugal: A romantic journey through a country that loves to sing. **PHI 414**

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Osipov State Russian Folk Orchestra: Folk music with a full orchestral sound **PHI 417**

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Japan: A collection of folk music born in the history of Japan **PHI 437**

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STEREO

I'LL REMEMBER APRIL

PATTI PAGE With Jack Rael & His Orchestra

SIDE 1

A STEREOPHONIC HIGH FIDELITY RECORDING

1. A BLOSSOM FELL
2. IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE
3. MIGHTY LIKE A ROSE
4. YOU'RE THE ONE ROSE THAT'S LEFT IN MY HEART
5. MY WILD IRISH ROSE
6. GARDEN IN THE RAIN

SR-60081-A

LONG PLAYING HIGH FIDELITY

STEREO

I'LL REMEMBER APRIL

PATTI PAGE With Jack Rael & His Orchestra

SIDE 2

A STEREOPHONIC HIGH FIDELITY RECORDING

1. I DON'T CARE IF THE SUN DON'T SHINE
2. ON THE SUNNY SIDE OF THE STREET
3. THE BREEZE (That's Bringing My Baby Back To Me)
4. I'LL REMEMBER APRIL
5. APRIL SHOWERS
6. YOUNG AT HEART

SR-60081-B

LONG PLAYING HIGH FIDELITY

ZAFIRO
(zafiro)
RESERVADOS TODOS LOS DERECHOS - PROHIBIDA LA REPRODUCCION, EJECUCION PUBLICA Y RADIODIFUSION - IMPUESTO DE LUJO A METALICO - PERMISO NUM. 4015 - PRODUCIDO EN ESPAÑA POR DAMAYON S.A.
Depósito Legal
B. 50.856 - 1972
33 1/3 r.p.m.
SGAE
CARA A
ZV - 725
STEREO
COMPATIBLE
"VIVA EL ORGANILLO"
1. LA CALESERA (Alonso) 2'40
2. EL RELICARIO (Padilla) 2'39
3. JOTA DE LA DOLORES (Bretón) 2'35
4. LA VERBENA DE LA PALOMA (Bretón) 2'21
5. DOCE CASCABELES (Freire) 2'40
6. SALUD, DINERO Y AMOR (Rules) 2'34
7. SUSPIROS DE ESPAÑA (Alvarez) 2'47
Antonio Apruzzese «El Rey del Organillo» y
Organillo de la Casa José Ferrer

ZAFIRO
(zafiro)
RESERVADOS TODOS LOS DERECHOS - PROHIBIDA LA REPRODUCCION
EJECUCION PUBLICA Y RADIODIFUSION - IMPUESTO DE LUJO A METALICO - PERMISO NUM 4015 - PRODUCIDO EN ESPAÑA POR BARNAFON, S.A.
CARA 6
ZV - 725
STEREO COMPATIBLE
33 1/3 r.p.m.
SGAE
"VIVA EL ORGANILLO"
1. LOS NARDOS (Alonso) 2'33
2. JOTA DE «LA ALEGRIA DE LA HUERTA» (Chueca) 2'34
3. MAZURCA DE LAS SOMBRILLAS
(de «Luisa Fernanda») (Moreno Torroba) 2'35
4. PICHI (Alonso) 2'25
5. TABACO Y CERILLAS (Alonso) 2'26
6. NIÑA HECHICERA (C. Montillo) 2'34
7. ROSA DE MADRID (Barra) 2'29
Antonio Apricoense «El Rey del Organillo» y
Organillo de la Casa José Ferrer

Connoisseur Society

33⅓ R.P.M. Stereo

CS 965/Side 1

Manitas de Plata - Flamenco Guitar

Volume 2

Band 1:	**Fandangos**	**11:26**
Band 2:	**Tarantas y Bulerias** (Manitas de Plata)	**5:02**
Band 3:	**Gypsy Rhumba** (Jose Reyes-Manero Ballardo Manitas de Plata)	**3:18**

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CONNOISSEUR SOCIETY • NEW YORK

Connoisseur Society

33⅓ R.P.M. Stereo

CS 965/Side 2

Manitas de Plata - Flamenco Guitar
Volume 2

Moritas Moras (De Plata-Reyes-Ballardo) **19:14**
Jose Reyes and Manero Ballardo, singers

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CONNOISSEUR SOCIETY • NEW YORK

LAUREL PUBLICATIONS

Kaleidophon

Chuck Anderson

Side A

6412-A

33 1/3 RPM

Prelude from #1 Cello Suite (JS Bach)	2.35
Variations on an Ancient Irish Air (unknown)	3:09
'Twas a Lover and His Lass (T. Morley)	4:27
Cherry Blossom (Japanese Folk Song)	4:53
Kaleidophon (C. Anderson)	5:05

℗1982 Laurel Publications, Inc.
205 Belaire Terrace
Mt. Laurel, N.J. 08054

LAUREL PUBLICATIONS

Kaleidophon

Chuck Anderson

Side B

6412-B
33 1/3 RPM

Prelude in Dm (JS Bach)	2:36
The Three Children (C. Anderson)	3:49
Gymnopedies #1 (E. Satie)	3:01
Themes For a Shattered Moonbow (C. Anderson)	5:07
Prelude For Piano (M. Ravel)	1:20
The Bamboo Flute (Chinese Folk Song)	3:44

℗1982 Laurel Publications, Inc.
205 Belaire Terrace
Mt. Laurel, N.J. 08054

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Larry Batter

Romance

Stereo LB245-A SIDE ONE

1. *In the End* (3:26)
(L. Batter)
2. *You're a Dance Away* (2:36)
(L. Batter)
3. *Loving You is All I'll Ever Need* (4:24)
(L. Batter)
4. *Romance* (2.25)
(S. Yaffe)
5. *Shattered Dreams of Love* (4:02)
(L. Batter)

All songs published by Batter Bits BMI
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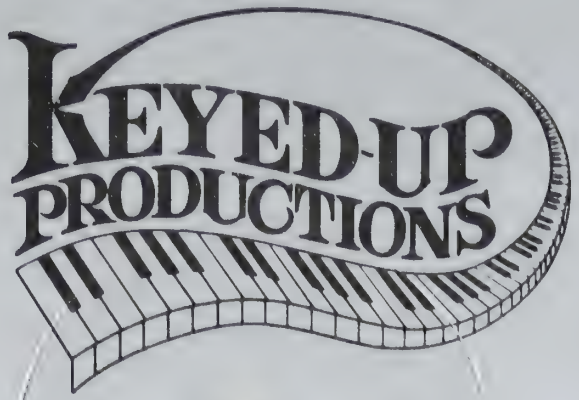
Larry Batter

Romance



Stereo LB245-B

SIDE TWO

1. *Oh Wanda* (3:15)
(L. Batter)
2. *Knock on Wood* (2:12)
(L. Batter R. Eisner)
3. *I'll Be Back to Stay* (4:24)
(L. Batter A. Bullen)
4. *Nothing's Real* (4:37)
(L. Batter J. Russell)

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AUDIORAMA
A-314
33⅓ RPM
Side One
ALFONSO VELEZ EN NAVIDADES 1982
1. FLOR MARCHITA-Aguinald (D.R.)
2. LA ENVIDIA-Guaracha jibara (Pedro Rios)
3. POBRE MILLONARIO-Aguinaldo (Luis A. Perez)
4. TE DI EL CORAZON-Aguinaldo (H. Rosado)
5. NI EL AGUA DEL NILO-
Aguinaldo (H. Rosado)
6. PUERTO RICO TIERRA LINDA-
Aguinaldo (Tony Valentin)
ALFONSO VELEZ Y SU CONJUNTO TIPICO
AUDIORAMA RECORD CORP., 658 TENTH AVE., NEW YORK, N.Y. 10036

AUDIORAMA
AR
A-314
Side Two
33⅓ RPM
ALFONSO VELEZ EN NAVIDADES 1982
1. VENENO DE AMOR-Aguinaldo (Angel Aleman)
2. ME LLAMAN EL JIBARITO-Guaracha (A. Velez)
3. NO LLORES-Aguinaldo (Alfonso Velez)
4. ALLA EN UN BOHIO-Aguinaldo (Tony Valentin)
5. RON CANA Y EL MOSQUITO-
Trulla (Nito endez)
ALFONSO VELEZ Y SU CONJUNTO TIPICO
AUDIORAMA RECORD CORP., 658 TENTH AVE., NEW YORK, N.Y. 10036

THE RICHIE MOORE TRIO

Marriott
RECORDS

SIDE A
M 101

1. I WANT A LITTLE GIRL (2:30)
   (Mencher-Moll)
2. YELLOW BIRD (3:30)
   (Luboff-Keith-Bergman)
3. MY KINDA GAME (2:30)
   (R. Galichinski) - R-MOR Music (ASCAP)
4. LIDA ROSE (2:30)
   (Meredith Willson)
5. SONG OF INDIA (4:00)
   (Rimsky-Korsakoff)

© MARRIOTT - HOT SHOPPES, INC.

Marriott
RECORDS

THE RICHIE MOORE TRIO

SIDE B
M 101

1. **TEACH ME TONIGHT** (3:00)
   (Cahn-Depaul)
2. **KEEP REACHIN FOR HEAVEN** (2:38)
   (R. Galichinski) - R-MOR Music (ASCAP)
3. **JOLLY WINDJAMMER** (3:00)
   (R. Galichinski) - R-MOR Music (ASCAP)
4. **BAND MEDLEY** (10:00)

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DAVID WELLS

TK4348DW
33 1/3 RPM
STEREO

SIDE 1

℗ 1984 TOKAR MUSIC
© 1984 DAVID WELLS
All selections ASCAP

1. **Cowboys & Ladies** 3:03–D.Wells
2. **Stony Top** 3:14–D.Wells
3. **One More Lousy Sunset In Paradise** 3:56–D.Wells
4. **Patiently** 3:20–D.Wells
5. **Seedy Juanita's Rowdy Yahoo** 2:52–D.Wells

TOKAR-U-TOKAR-U-TOKAR-U-

DAVID WELLS

TK4348DW
33 1/3 RPM
STEREO

SIDE 2

℗ 1984 TOKAR MUSIC
© 1984 DAVID WELLS
All selections ASCAP

1. **Mustang Women** 3:44 – D.Wells
2. **Hide Your Heart** 4:07 – D.Wells
3. **Rainbow Rain** 3:51 – D.Wells
4. **Just A Cowboy At Heart** 3:57 – D.Wells
5. **I'll Take Texas** 3:48 – D.Wells

TOKAR-U-TOKAR-U-TOKAR-U-

LITTLE MICHAEL SINGS

STEREO
33 1/3 RPM

Side One
QCA 349A

1. SILVER AND GOLD 2:54
   (Michael Lord, Jr.) Bosken Music (BMI)
2. WHEN I MET JESUS 2:38
   (Peggy Lord) Bosken Music (BMI)
3. THE GREATEST MIRACLE 2:49
   (Peggy Lord) Bosken Music (BMI)
4. JESUS, I LOVE YOU 3:53
   (Michael Lord, Jr.)
   Bosken Music (BMI)

℗1976, QCA Records

Mfg. by Queen City Album, Inc., Cincinnati, Ohio 45225

LITTLE MICHAEL SINGS

STEREO
33 1/3 RPM

Side Two
QCA 349B

1. I'M THINKING OF A DAY 3:25
   (Michael Lord, Jr.) Bosken Music (BMI)
2. IT'S A PLEASURE (To Serve The Lord)
   (Michael Lord, Sr.) Bosken Music (BMI)
3. GOD IS GOD 1:20
   (Traditional) P.D.
4. BALLAD OF JODY 6:52
   (P. Lord - M. Lord, Sr.)
   Bosken Music (BMI)

℗1976, QCA Records

Mfg. by Queen City Album, Inc., Cincinnati, Ohio 45225

LA VOIX DE L'ESPERANCE

"Jesus Is The Answer

Fè Yon Ti Palé Avèl"

COTE I

DRP-8338

JESUS CÉ RÉPONSE LA
Jean Charles Philippe

FÈ YON TI PALÉ AVÈL
Pierre Nadal

SI LE SOLEIL N' ÉCLAIRE PLUS POUR TOI
Norgaisse P. Yvon

MONTAGNE YO PRAL TREMBLÉ
Raymonde Faustin

LA VOIX DE L'ESPERANCE

"Jesus Is The Answer

Fè Yon Ti Palé Avèl"

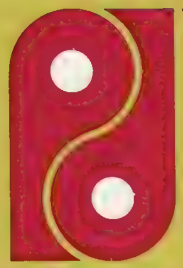
COTE II

DRP-8338

L'ENFANT PRODIGUE
Pierre Nadal

SUPPLICATION
Pierre Nadal

A LA YON TEMPS SEIGNEUR
Pierre Nadal



Philadelphia
International
Records

COLLECTORS' ITEM

HAROLD MELVIN & THE BLUE NOTES

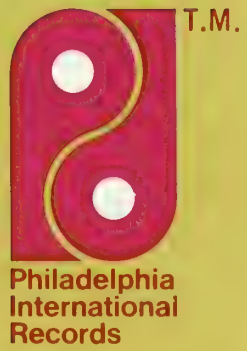
PZ 34232
STEREO

SIDE 1
AL 34232

1. THE LOVE I LOST 6:24 -K. Gamble - L. Huff-
2. BAD LUCK 6:29 -J. Whitehead - G. McFadden - V. Carstarphen-
3. IF YOU DON'T KNOW ME BY NOW 3:27 -K. Gamble - L. Huff-
4. BE FOR REAL 7:31 -L. Huff - C. Gilbert-

℗ 1972, 1973, 1974, 1975, 1976 CBS Inc.

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City



COLLECTORS' ITEM

HAROLD MELVIN & THE BLUE NOTES

PZ 34232
STEREO

SIDE 2
BL 34232

1. WAKE UP EVERYBODY 7:30 -J. Whitehead - G. McFadden - V. Carstarphen-
2. HOPE THAT WE CAN BE TOGETHER SOON 3:45 -K. Gamble - L. Huff- (Featuring Sharon Paige)
3. WHERE ARE ALL MY FRIENDS 3:22 -J. Whitehead - G. McFadden - V. Carstarphen-
4. I MISS YOU 8:31 -K. Gamble - L. Huff-

℗ 1972, 1973, 1974, 1975, 1976 CBS Inc.

Distributed by CBS Records / CBS, Inc., 51 West 52 Street, New York City

SPOKEN ARTS

SA 845 **SIDE ONE**

Made in U.S.A. NO-8P-0968

GRIMM'S FAIRY TALES (Volume II)
read by
EVE WATKINSON and CHRISTOPHER CASSON

Band 1: TOM THUMB
Band 2: THE GOLDEN GOOSE
Band 3: THE THREE SLUGGARDS

Presented by Arthur Luce Klein
Musical Arrangements by Christopher Casson

33 1/3 RPM

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SPOKEN ARTS

SA 845

Made in U.S.A.

SIDE TWO

NO-8P-0969

GRIMM'S FAIRY TALES (Volume II)
read by
EVE WATKINSON and CHRISTOPHER CASSON

Band 1: THE JUNIPER TREE

Band 2: THE SEVEN RAVENS

Presented by Arthur Luce Klein
Musical Arrangements by Christopher Casson

33 1/3 RPM

UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

sello
Vergara
SV
Alberto Podestá con el
conjunto de Ramón Ozan
LP-166 A
LARGA
DURACION
33 1/3
1 CAMBALACHE Enrique Dicepolo Tango
2 TE ACONSEJO QUE ME OLVIDES Mafia y Curi Tango
3 PORTERO SUBA Y DIGA Eduaren y Cury Tango
4 MAS SOLO QUE NUNCA Leone Dizeo Tango
5 MI NOCHE TRISTE Contursi Catriota Tango
6 EL CHOCLO Villodo-Dicepolo-Catan Tango

sello
vergara
SV
Alberto Podesta con el
conjunto de Ramón Ozán
LP-166 B
LARGA
DURACION
33 1/3
1 LA GAYOLA Tuegols Tugini Tango
2 EL AGUACERO Catulo y González Castillo Tango
3 CAFETIN DE BUENOS AIRES E. S. D. y M. m. Tango
4 AQUEL TAPADO DE ARMIÑO Delfin M. R. Tango
5 SILVANDO Catulo Castillo P. Tango
6 GARUFA Mondiño Safinge Tango

Century Advent recording

HARP OF JOY

SHAKER FOLK SPIRITUALS
NEW ENGLAND PSALMODY
PLYMOUTH CHURCH OF SHAKER HEIGHTS

John D. Herr, Minister of Music

SIDE ONE
STEREO

33⅓ RPM
PC-08-767 A

1. COME LIFE, SHAKER LIFE/WE ARE MARCHING/ DOXOLOGY (COME, LET US CHANT)/A DREAM/ TIS THE GIFT

2. MOUNT ZION/RIGHTS OF CONSCIENCE/ A PRAYER FOR THE CAPTIVE

3. ODE TO CONTENTMENT/MILLENNIAL PRAISE/ SUPPLICATION

4. GENTLE WORDS/LOVE IT LITTLE

4150 Mayfield Rd.
Cleveland, Ohio 44121

Century Advent recording

HARP OF JOY

SHAKER FOLK SPIRITUALS
NEW ENGLAND PSALMODY
PLYMOUTH CHURCH OF SHAKER HEIGHTS

John D. Herr, Minister of Music

SIDE TWO
STEREO

33⅓ RPM
PC-C8-767 B

1. PSALM 8 (Ainsworth Psalter)/PSALM 7 (Sternhold & Hopkins)/ PSALM 115 (Sternhold & Hopkins)/PSALM 85 (Sternhold & Hopkins)/ PSALM 23 (Bay Psalm Book)/PSALM 100 (Bay Psalm Book)

2. PSALM 100 (Grounds & Rules by Walter)/ PSALM 100 NEW (Introduction by Tufts)/PSALM 149 (Introduction by Tufts)/PSALM 81 (Royal Melody by Trans'ur)

3. THE LORD IS GOOD TO ALL (Holden)/THE BIRD (Billings)/ O PRAISE THE LORD (Billings)

4150 Mayfield Rd.
Cleveland, Ohio 44121

DISCOS CBS INTERNATIONAL

EMILIO JOSE
Un Paso Adelante

LADO A

℗ 1983
CBS, Inc.
Recorded by
Hispavox, Spain.

HIL-80366
STEREO
33 1/3 RPM

UN PASO ADELANTE 3:23
NO ME CONOZCO YA 4:02
CORAZON INQUIETO 3:23
TE ESTAS OLVIDANDO DE MI 3:15
CUANDO TE DIGO QUE TE AMO 4:19
Letra y Música: Emilio José.

Distributed & Manufactured by Discos CBS International

DISCOS CBS INTERNATIONAL

EMILIO JOSE

Un Paso Adelante

LADO B

℗ 1983

CBS, Inc.

Recorded by
Hispavox, Spain.

HIL-80366
STEREO
33 1/3 RPM

UNA CANCION 3:12
ADIOS AMOR 3:46
VUELVE MUJER 3:21
MIRAR LA VIDA CON OJOS NUEVOS 3:19
TU 3:33
Letra y Música: Emilio José.

Distributed & Manufactured by Discos CBS International

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CBS

ABRAZAME
LOLITA

(P) 1976 CBS España

33 1/3

ESTEREO

14-1007

A

1. ABRAZAME
I. Moreno - P. Cepero
2. LO VOY A DIVIDIR
R. Livi
3. COMO UN GORRION
J. M. Serrat
4. BESAME
Ruíz Venegas
5. SOLA
L. López - P. Cepero
Arreglos: J. Galvao
Producción: José L. de Carlos

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CBS

ABRAZAME
LOLITA

(P) 1976 CBS España

33 1/3

ESTEREO

14-1007

B

1. NO RENUNCIARE
J. Ruíz Venegas
2. A TU VERA
R. de León Solano
3. NO NOTAS QUE ESTOY TEMBLANDO
J. C. Calderón
4. LO QUE YO DARIA
J. Ruíz Venegas
5. SI ME VUELVES A MIRAR
O. Gómez

Arreglos: J. Galvao
Producción: José L. de Carlos

FABRICADO EN COLOMBIA POR DISCOS CBS S. A. • MARCAS REGISTRADAS

JB

JACOBS BROTHERS
YOURS FOR THE ASKING

STEREO
33 1/3 rpm

SIDE ONE
2606A

1. THROUGH IT ALL - 3:03
   (Crouch) Manna/ASCAP
2. FROM THIS MOMENT ON - 3:13 (Rogers)
3. O HAPPY DAY - 3:47
   (Hawkins) Kama Rippa
4. YESTERDAY - 1:53 / J. Jacobs
5. THERE'S A WHOLE LOTTA PEOPLE
   GOIN' HOME - 3:14 (Inglee)

PILLAR PRODUCTIONS

JB

JACOBS BROTHERS

YOURS FOR THE ASKING

1. PUT YOUR HAND IN THE HAND (Maclellan) Beechwood/BMI
   HE'S GOT THE WHOLE WORLD IN HIS HANDS (Traditional) / 2:08

STEREO
33 1/3 rpm

SIDE TWO
2606B

2. WHO AM I? - 4:10 (Goodman) Journey Music
3. THE BATTLE IS ALMOST WON - 2:15 (Gaither) Gaither/ASCAP
4. THIRSTING FOR GOD (Mike Jacobs) Jacobs Bros. Publishing Co.
   HOLY, HOLY (Owens) Lexicon/ASCAP / 5:00
5. OPEN YOUR HEART - 3:16 (Spencer)

PILLAR PRODUCTIONS

MARCA REGISTRADA

CANTA EL TRIO VEGABAJEÑO

VOLUMEN 3

PRR - 903

LP - 85 - A

1. ME ENAMORE DE TI - BOL.
RUBEN MORALES — JUAN R. LOZANO

2. LINDO QUERUBIN - BOL.
PEPITO MADURO

3. CON EL AMOR TODO SE OLVIDA - DANZA
E. VIGOREAUX

4. NO TE ENGAÑES CORAZON - BOL. TANGO
D. A. R.

5. ESTOY METIO - GUARACHA
LCDO. F. HERNANDEZ VARGAS

6. NOSTALGIA - BOL. TANGO
J. CARLOS COBIAN

PUERTO RICO RECORD & MFG CO INC SAN JUAN, P.R.

MARCA REGISTRADA
CANTA EL TRIO VEGABAJEÑO
VOLUMEN 3
PRR - 904
LP - 85 - B
1. QUE LO DISPONGA DIOS - BOL.
BENITO DE JESUS
2. CORAZONCITO DE PAPEL - GUARACHA
PLACIDO ACEVEDO
3. DILE QUE VUELVA - BOL.
BENITO DE JESUS
4. CARAMELITO DE AMOR - GUARACHA
BENITO DE JESUS
5. AMOR ETERNO - BOL.
RUBEN MORALES — JUAN R. LOZANO
6. DONDE ESTAS CORAZON
L. MARTINEZ SERRANO

Lu Davis

THE HAPPY SINGERS

"Pardonné"

PHD-1015
©1982

Side I
33 1/3 RPM
Stereo

1.-PARDONNÉ -3:15
Comp. R. Phanord

2.-JESUS GET A HOLD OF MY LIFE -3:20
Arr. Phanord

3.-AMOU KRIS -4:15
P. D. Arr. Phanord

4.-RÉSSUCITÉ -2:55
Comp. R. Phanord

5.-LET'S ALL GO DOWN -3:05
Arr. Phanord

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181 N.E. 54 St.-5414 N.E. 2nd. Ave.- Miami, Fl. 33137 -(305) 754-7571

Ludovic

THE HAPPY SINGERS
"Pardonné"

PHD-1015
℗ 1982

Side II
33 1/3 RPM
Stereo

1.-HEY, JESUS T'APPELLE -2:30
Comp. R. Phanord

2.-OH, THEY TELL ME -3:20
Arr. Phanord

3.-REVIENS -4:10
Comp. R. Phanord

4.-A QUI CRIER -3:27
Arr. Phanord

5.-ONE MORE VALLEY -2:45
P. D. Arr. Phanord

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HECHO EN COLOMBIA

Conjunto Son del Barrio

Rumba Antillana

(7710)001
009 - A

1 EL VIEJITO CAÑANDONGA (Servando Diaz)
2 MI RANCHITO (D. R.)
3 CAÑA QUEMA (D. R.)
4 MIENTES (Miguel Matamoros)

(P) 1992 - K.

DERECHOS DE MANUFACTURA Y DE AUTOR RESERVADOS PROHIBIDA LA COPIA, EJECUCION PUBLICA Y RADIO TRANSMISION. "LA EJECUCION PUBLICA DE ESTE DISCO TENDRA QUE SER PREVIA Y EXPRESAMENTE AUTORIZADA POR LA ORGANIZACION RECAUDADORA SAYCO - ACINPRO".

HECHO EN COLOMBIA
Record's
Kañavera
Conjunto Son del Barrio
Rumba Antillana
(7710)001
009-B
1 A BARACOA ME VOY (D. R.)
2 CAMINO POR VEREDA (Nico Saquito)
3 MEDLEY SON DEL BARRIO (Miguel Matamoros)
OLVIDO
REALIDADES
HOY LA RUMBA
P 1992 - K
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Lado 1 Mono

AVL-3361 — MAAP-7784

SADAIC-COMAR

"Magaldi - Noda" Vol. III

1. ADIOS MUCHACHOS -Tango-
(C. Vedani-J. C. Sanders)
2. TRENZAS DE ORO -Zamba-(A.Magaldi-P.Noda)
3. MI UNICO TESORO -Tango-
(Emilio Magaldi-Magaldi-Noda)
4. CANCION DE PRIMAVERA
-Vals- (A. Magaldi-P. Noda)

RCA Victor

5. EN UNA ALDEA DE ESPAÑA (S. Lewis-
J. Young-M. Wayne-vers. cast. E. Cadícamo)
6. MARGARITA PUNZO -Canción montevideana-(F.Silva Valdés-G.Matos Rodríguez)

Magaldi

1.5. con guitarras - 3. con Orquesta

Magaldi - Noda

2.4.6. con guitarras

REPRODUCCION Y EDICION AUTORIZADA A RCA S A I C (ARGENTINA) DE FIJACIONES FONOGRAFICAS MAESTRAS DE RCA RECORDS Y MARCAS REGISTRADAS DE SU TITULAR RCA CORPORATION (U S A) RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO. PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y/O RADIODIFUSION INDUSTRIA ARGENTINA

Lado 2 Mono

AVL-3361 MAAP-7785

SADAIC-COMAR

"Magaldi - Noda" Vol. III

1. AMURADO -Tango- (I. de Grandis-P. Laurenz-P. Maffia)
2. VIVA SAN LUIS -Zamba- (R. A. Rodríguez)
3. SE QUEMA, SE QUEMA Y SE QUEMO -Ranchera- (E. Magaldi-F. Pracánico)
4. A ESO E' LA MEDIA NOCHE -Aire provinciano- (J. N. Vega)

Victor

5. NO QUIERO VERTE LLORAR -Tango- (R. Sciammarella-A. Magaldi)
6. FIESTA CAMPERA -Chacarera- (Cirilo Allende)

Magaldi

1. con guitarras - 3.5. con Orquesta

Magaldi - Noda

2.4.6. con guitarras

REPRODUCCION Y EDICION AUTORIZADA A RCA S. A. I. C. (ARGENTINA) DE FIJACIONES FONOGRAFICAS MAESTRAS DE RCA RECORDS Y MARCAS REGISTRADAS DE SU TITULAR RCA CORPORATION (U.S.A.). RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS REGISTRADAS EN ESTE DISCO. PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y/O RADIOTELEDIFUSION INDUSTRIA ARGENTINA.

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EPOCA DORADA VOL. 3

Los Más Grandes Exitos

ENRIQUE GUZMAN

1. TU VOZ (PLUS JET T'ENTENDS)
A. Barriere
2. TE SEGUIRE (Balada)
(CHARIOT I WILL FOLLOW YOU)
N. Gimbel - A. Altman - J. Piante
J. N. Stole - D. Roma - Manzanero

LADO I

14478

33⅓

A

3. UNO DE TANTOS (Balada)
(UNO DEI TANTI)
Donida - Mogol - Manzanero
4. LA DIOSA DEL AMOR (Balada)
(LEAVING DREAM)
Lee Thomas - C. Thomas
5. PICARA
García Padilla - A. Algueró
6. SECRETAMENTE
Hoffman - Maning - Markwell

FABRICADO EN COLOMBIA POR DISCOS CBS S. A. • MARCAS REGISTRADAS

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EPOCA DORADA VOL. 3

Los Más Grandes Exitos

ENRIQUE GUZMAN

1. LO SE (I Will)
Dock Glasser
2. PRINCESITA (PRINCESS) (Balada)
Bill Cioffero
3. MALA MUJER (MALA FEMENA) (Balada)
Allen - Toto - A. Manzanero

LADO II

14478

33 1/3

B

4. POR FAVOR UN TANGO
P. Renis - Mogol - Manzanero
5. MI CORAZON CANTA
Rome - Jambain - Herpin
6. ANGEL DE MI VIDA
(ANGEL OF THE MORNING)
Chip Taylor - J. Pumar
6: Arreglos y Dirección de
Luis Cárdenas

FABRICADO EN COLOMBIA POR DISCOS CBS S. A. • MARCAS REGISTRADAS

Sonolux

FIN DE SEMANA
CON LOS CONJUNTOS DE MODA

1: LOS BLACK STARS. Canta: Joe
2: LOS MONJES. Canta: Jorge Enrique
3: EL COMBO DE LEY. Canta: Jaime Ley
4: LOS GRECOS. Canta: Juan José
5: LOS ANDINOS. Canta: Guillermo
6: LOS BACHILLERES. Canta: Carlos Arturo.

LP 12-804 **Lado 1**

1 TOÑO MIRANDA EN EL VALLE - Paseo
(Toño Miranda)
2 MAMA YO QUIERO - Guaracha
(Jararaca - Paive - Mapel)
3 LA LUNA Y EL RIO - Cumbia
(Gildardo Montoya)
4 LOS SECUESTRADORES - Merengue
(Luis Carlos Montoya)
5 PASEO POR COLOMBIA - Cumbia
(Guillermo Zapata)
6 ARROYITO DEL AMOR - Merengue
(Ignacio López - Guillermo Toro)

LP 12-804—A

DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS

PRODUCTO DE INDUSTRIA ELECTRO SONORA S.A. MEDELLIN - COLOMBIA

Sonolux

FIN DE SEMANA
CON LOS CONJUNTOS DE MODA

1: LOS GRECOS. Canta: Pablo Emilio
2: LOS BACHILLERES. Canta: Carlos Arturo
3: LOS MONJES. Canta: Jorge Enrique
4: EL COMBO DE LEY. Canta: Jaime Ley
5: LOS ANDINOS. Canta: Guillermo
6: LOS BLACK STARS. Canta: Joe

LP 12-804 **Lado 2**

1 TODO LO QUE TENGO ES TUYO - Paseaíto
(Mario Clavell - Poupée)
2 PACHECO TIENE EL PALITO - Paseaíto
(José Garibaldi Fuentes)
3 AMORES DE CONTRABANDO - Paseo
(José Garibaldi Fuentes)
4 SE VA LA MINI - Paseaíto
(León Cardona - Guillermo Zuluaga)
5 QUE BONITO, QUE BONITO ES EL AMOR
Porro (Domingo Rullo)
6 PROVOCACION - Paseaíto
(Enrique Marrero)

LP 12-804—B

PRODUCTO DE INDUSTRIA ELECTRO SONORA S.A. MEDELLIN-COLOMBIA-DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS

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EMI

LA VOIX DE SON MAITRE

STEREO

C 069 - 0.2014 A

(P) 1969

2C 069 - 02014

I

SHEHERAZADE, OP. 35

Suite symphonique d'après les « Mille et une Nuits »

NICOLAS RIMSKY-KORSAKOV (1844-1908)

a) 1er Mouvement : La mer et le bateau de Sinbad
b) 2me Mouvement : Le récit du Prince Kalander
c) 3me Mouvement : Le jeune Prince et la Princesse

CHICAGO SYMPHONY ORCHESTRA

direction : **SEIJI OZAWA**
violon solo : **Victor Aitay**

MADE IN FRANCE BY PATHE MARCONI EMI

TOUS DROITS DU PRODUCTEUR DE L'ŒUVRE PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS • SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRÊT, L'UTILISATION DE CE DISQUE POUR EXÉCUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS

EMI

STÉRÉO

C 069 - 0.2014 B

Ⓟ 1969

2C 069 - 02014

SHEHERAZADE, OP. 35 - Suite symphonique d'après les « Mille et une Nuits »

NICOLAS RIMSKY-KORSAKOV (1844-1908)

a) 4me Mouvement : Fête à Bagdad - La mer - Naufrage du bateau sur les rochers

2 **DANSES POLOVTSIENNES** - extraites du « Prince Igor »

FIN A. BORODINE (1833-1887) - révision N. Rimsky-Korsakov

b) Danses des jeunes filles polovtsiennes (Acte II nº 8)

c) Danses polovtsiennes (Acte II nº 17)

CHICAGO SYMPHONY ORCHESTRA

direction : **SEIJI OZAWA**

violon solo : **Victor Aitay**

MADE IN FRANCE BY PATHE MARCONI EMI

Fiesta

RECORD COMPANY
NEW YORK, U.S.A.

THE PIPERS' WELCOME

The Bilston Glen Pipe Band
Pipe Major - Archie Pinkman

SIDE 1

33⅓ RPM

FLPS 1758-A

(33-0407)

1. 2/4 MARCHES:
   The Haughes of Cromdale, etc.
2. MEDLEY OF PIPING FAVOURITES:
   Kenmuir's Up and Awa', etc.
3. MARCH, STRATHSPEY & REEL:
   Jeannie Carruthers, etc.
4. 6/8 MARCHES:
   Kirkhill, etc.
5. 4/4 MARCHES:
   Scotland The Brave, etc.

An EMI RECORDS Recording

Fiesta

RECORD COMPANY

NEW YORK, U.S.A.

THE PIPERS' WELCOME

The Bilston Glen Pipe Band

Pipe Major - Archie Pinkman

SIDE 2

33⅓ RPM

FLPS 1758-B

(33-0407)

1. **6/8 MARCHES:**
   I Am A Young Man, etc.
2. **MEDLEY:**
   P/M Donald Maclean of Lewis, etc.
3. **MARCH, STRATHSPEY & REEL:**
   The Highland Wedding, etc.
4. **SLOW AIR & JIGS:**
   Lochetive Side, etc.
5. **6/8 MARCHES:**
   Lady Dorothea Stewart Murray, etc.

An EMI RECORDS Recording

PELICAN RECORDS

NEW MOON

LP 2020
MONO

Side 1
33 1/3 RPM

1. Overture / Chorus
2. Farmer's Daughter
3. Dialogue
4. Farmer's Daughter
5. Wanting You

NEW MOON © 1931 MGM Dist. Corp.
® 1958 Loew's Inc.
℗ 1980 Pelican Records

PELICAN RECORDS

NEW MOON

LP 2020
MONO

Side 2
33 1/3 RPM

1. Lover Come Back To Me
2. One Kiss
3. Waltz / Dialogue
4. What Is Your Price, Madame?
5. Stouthearted Men
6. Soldiers Chorus / Lover Come Back To Me
7. Lover Come Back To Me / Finale

NEW MOON © 1931 MGM Dist. Corp.
® 1958 Loew's Inc.
℗ 1980 Pelican Records

Produced by: GODELL MUSIC CO. 3401 N. W. 7 St. - Miami, Fl. 33125

COMPAS

PARA LOS BOHEMIOS

Compas-6020
STEREO
Serie Internacional

LADO A
33 1/3 RPM

LA ARAÑA
(Jose Alfredo Jimenez)
EL REY
(Jose Alfredo Jimenez)
CINCO CENTAVITOS
(Hector Ulloa)
UN MUNDO RARO
(Jose Alfredo Jimenez)
AMORCITO CORAZON
(D.R.)
LINDA
(Pedro Flores)

Produced by: GODELL MUSIC CO. 3401 N. W. 7 St. Miami, Fl. 33125

COMPAS

PARA LOS BOHEMIOS

Compas-6020
STEREO
Serie Internacional

LADO B
33 1/3 RPM

DE CIGARRO EN CIGARRO
(L. Bonfa-F. Garcia)
VIRGEN DE MEDIANOCHE
(Placido Acevedo)
NUESTRO JURAMENTO
(Benito de Jesus)
MIL COSAS
(Francisco Corchado)
NIEGALO TODO
(German Rosado)
ELLA
(Jose Alfredo Jimenez)

Windblow

Carter Brothers Band

A U R O R A

Produced by: Dick Webb, Tim & Dan Carter

Side 1

WB-31551
(43262)

WHY YOU BEEN GONE SO LONG 3:49
Mickey Newbury BMI

SHANNON 3:42
Dan Carter Windblow Music BMI 1984

HIDEAWAY 3:27
Len Tucker Windblow Music BMI 1984

RUNNIN' AGAIN 3:52
Dan Carter Windblow Music BMI 1984

AS SHE DANCED 3:52
Len Tucker Windblow Music BMI 1984

Windblow Records
Rt. 2 Box 471-C
New London, N.C. 28127

Windblow

Carter Brothers Band

A U R O R A

Produced by: Dick Webb, Tim & Dan Carter

Side 2

WB-31551
(43262)

MR. SPACEMAN 2:51
J. McGuinn BMI

ELEANOR RIGBY 3:40
Lennon-McCartney
McCartney Music BMI

NORTHERN LIGHTS 5:56
Dan Carter Windblow Music 1984

HIT THE ROAD, JACK 3:44
Curtis Mayfield Tangerine Music BMI

Windblow Records
Rt. 2 Box 471-C
New London, N.C. 28127

Side A :

Island Night Records

ALVIN PIERRE

STEREO
33 1/3 RPM
OP025CA
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Oscar's PRODUCTIONS INC.

Jam Me
Jam Me (Club Mix)

Songs written by Alvin Pierre
Arranged & Produced by Carroll Hodges & Alvin Pierre for Oscar's Production
Executive Producer : Melvin Oscar
Manufactured & Dist. by Island Night Records
Tel.516-582-3366 / Fax : 516-582-2124
T'dad & Tobago : Crosby's Music Center / Tel. 809-622-3814
Canada : JBS Records / Tel.905-896-3845
For Bookings call
516-582-3366 / Fax : 516-582-2124
T'dad call : Vernon Oscar
Tel.809-624-0101

Side B :
Island Night Records
ALVIN PIERRE
STEREO
33 1/3 RPM
OP025CA
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Oscars
PRODUCTIONS INC.
Subway Bacchanal
Subway Bacchanal (Club Mix)
Songs written by Alvin Pierre
Arranged & Produced by Carroll Hodges & Alvin Pierre for Oscar's Production
Executive Producer : Melvin Oscar
Manufactured & Dist. by Island Night Records
Tel.516-582-3366 / Fax : 516-582-2124
T'dad & Tobago : Crosby's Music Center / Tel. 809-622-3814
Canada : JBS Records / Tel 905-896-3845
For Bookings call
516-582-3366 / Fax : 516-582-2124
T'dad call : Vernon Oscar
Tel.809-624-0101

EAST SIDE DAVE
AND THE
PINE RIDGE
MOUNTAIN BOYS
"Pleased & Proud To Be Here"

SIDE A
#001ML
℗©1984

1. Foggy Mountain Breakdown - 2:30
2. Your Love Is Like A Flower - 2:53
3. High On A Mountain - 3:42
4. Sittin' On Top Of The World - 1:54
5. The Devils Dream - 4:27
6. This Is How To Yodel - 3:23
7. John Henry, The Steel Drivin' Man - 1:45

EAST SIDE DAVE
AND THE
PINE RIDGE
MOUNTAIN BOYS
"Pleased & Proud To Be Here"

SIDE B
#001ML
℗©1984

1. Ground Hog - 2:49
2. Pig In A Pen - 3:18
3. White Doves - 5:06
4. Rocky Top - 2:36
5. Mighty Dark Monster - 2:46
6. Ole' Slew Foot - 2:47
7. Reuben's Train - 3:30

OHIO
RECORDS

Mass Tango

SIDE ONE
33 1/3 RPM
STEREO

MT-8889-2
OHIO RECORDS
#14-C • 170 SECOND AVE.
N.Y, NY 10003

1. EVERYTHING'S OPEN WIDE 2:34
(CUSHMAN • BELL • LEVY) LAUNDRYTIME MUSIC, BMI

2. HIGHWAY TEN 4:25
(CUSHMAN • BELL • GOODALE) BEAGEACEE MUSIC, BMI

3. GO 3:30
(CUSHMAN • BELL • LEVY • BURNS) SAQUEBOUTE MUSIC, BMI

4. OUR HEADS ARE SPINNING 3:39
(CUSHMAN • BURNS) SAQUEBOUTE MUSIC, BMI

5. RAINDROP GIRL 3:53
(CUSHMAN • BELL • LEVY) LAUNDRYTIME MUSIC, BMI

©℗ MASS TANGO / OHIO RECORDS

OHIO
RECORDS

Mass Tango

SIDE TWO
33 1/3 RPM
STEREO

MT-8889-2
OHIO RECORDS
#14-C • 170 SECOND AVE.
N.Y, NY 10003

1. SHE'S GONE TO MEXICO 2:15
(CUSHMAN • BELL • LEVY • BURNS) SAQUEBOUTE MUSIC, BMI

2. FREAKTOWN 3:19
(CUSHMAN • BELL • LEVY • BURNS) SAQUEBOUTE MUSIC, BMI

3. NIGHTS OF THE HIGHWAY 2:39
(CUSHMAN • BELL • LEVY) LAUNDRYTIME MUSIC, BMI

4. KISSING A STRANGER 2:58
(CUSHMAN • BELL • LEVY) LAUNDRYTIME MUSIC, BMI

5. DREAMING OF JANE 4:36
(CUSHMAN • BELL) LAUNDRYTIME MUSIC, BMI

©℗ MASS TANGO / OHIO RECORDS

PickleHead

NOTHING SACRED

SIDE A
33 1/3 RPM

PR 101 LP
STEREO

1. Modern Romance 3:26
(Tew)
2. Change For The Worse 4:07
(Rosato)
3. Paris, France 4:00
(Rosato)
4. Say What You Mean 4:25
(Rosato)
5. Folsom Prison Blues 4:23
(J. Cash)

℗&© 1988 Matt Rosato and Eric Tew

PickleHead

NOTHING SACRED

SIDE B
33 1/3 RPM

PR 101 LP
STEREO

1. Poor Richard 2:20
(Tew)
2. Eve Of The Destruction 4:16
(Rosato)
3. The Please Don't Tell Me I'm Going To Hell Blues 3:41
(Tew)
4. Harrison Bergeron 2:40
(Rosato)
5. People In This World 4:49
(Rosato / Tew)

℗&© 1988 Matt Rosato and Eric Tew

NORTHEASTERN RECORDS
ALARUMS AND EXCURSIONS
Joyce Mekeel/William Thomas McKinley
THE BOSTON MUSICA VIVA
Richard Pittman, Music Director
NR 203-A
Stereo
SIDE ONE
33 1/3 RPM
JOYCE MEKEEL
1. ALARUMS AND EXCURSIONS (17:26)
Joyce Mekeel/BMI
2. RUNE (6:28)
Joyce Mekeel/BMI
Northeastern University / 360 Huntington Ave., Boston, MA 02115 USA / 1987

ALARUMS AND EXCURSIONS

Joyce Mekeel/William Thomas McKinley

THE BOSTON MUSICA VIVA

Richard Pittman, Music Director

NR 203-B
Stereo

SIDE TWO
33 1/3 RPM

WILLIAM THOMAS MCKINLEY

1. PAINTINGS VI (To Hear the Light Dancing) (16:33)
MMC Publications/BMI

2. SIX IMPROMPTUS (8:18)
MMC Publications/BMI

© 2 Northeastern University 360 Huntington Ave., Boston, MA 02115 USA) 1982

SIDE ONE

33⅓ RPM
WWWA005
© ℗ 1986 Alix Dobkin
STEREO

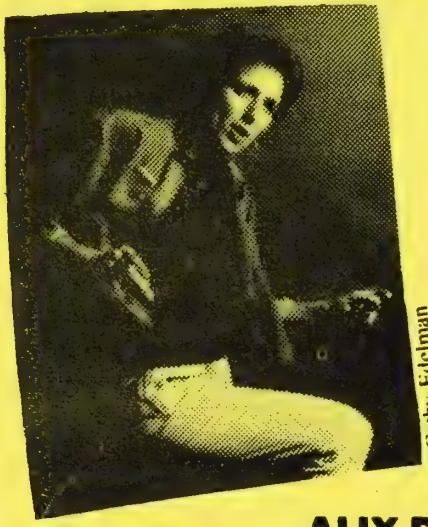
ALIX DOBKIN AND FRIENDS

THESE WOMEN
NEVER BEEN BETTER

1. NEVER BEEN BETTER* (4:00)
   Alix Dobkin © 1985
2. PITFALLS OF TRUE LOVE* (3:47)
   Alix Dobkin © 1983
3. SOME BOYS** (4:17)
   Alix Dobkin © 1985
4. BOY-GIRL RAP** (5:47)
   Alix Dobkin & Carol MacDonald © 1985
5. THE WOMAN IN YOUR LIFE** (4:50)
   Alix Dobkin © 1973

* Produced by Diane Lindsay and Sue Fink
** Produced by Carol MacDonald
Executive Producer: Alix Dobkin

Manufactured and distributed by Ladyslipper Music, Box 3130, Durham, NC 27705



Cathy Edelman

SIDE TWO

33⅓ RPM
WWWA005
© ℗ 1986 Alix Dobkin
STEREO

Produced by Karen Kane
Executive Producer: Alix Dobkin

ALIX DOBKIN AND FRIENDS

THESE WOMEN
NEVER BEEN BETTER

1. BIG GIRLS (3:25)
   Alix Dobkin © 1983
2. CRAZY DANCE (4:00)
   Alix Dobkin © 1983
3. DORTN, DORTN (1:40)
   Trad. Yiddish Folksong
4. I HATE MEN/ 100 EASY WAYS TO LOSE A MAN (3:30)
   Cole Porter © 1948
   Betty Comden, Adolph Green & Leonard Bernstein © 1953
5. BEST FRIENDS (3:35)
   Alix Dobkin © 1985
6. THESE WOMEN* (4:20)
   Alix Dobkin © 1986

Manufactured and distributed by Ladyslipper Music, Box 3130, Durham, NC 27705

®

PROFESSOR ESTANDAR

LP 226

33 1/3 PRM

Side A

1. Yo no quiero tu amor
2. Nos tenemos que dejar
3. Desprecio se paga con desprecio
4. Estan murmurando
5. La Carta Fatal
6. Para Fantasia

®

PROFESSOR ESTANDAR

LP 226

33 1/3 RPM

Side B

1. El Caballo Enamorado
2. Me Caso con ella
3. Sin ti estoy arreglado
4. Aunque la Gente critiquen
5. Porque Robe
6. Que Mala Suerte

STEREOPHONIC SPACE SOUND

REQUEST RECORDS

REQUESTS FROM PORTUGAL

EXITOS DE PORTUGAL

SRLP 8066
Non-Breakable
SIDE 1

Pleasant Music
Publ. Corp
(ASCAP)

1. Bailinho da Madeira (C. Costa) 2:50
2. Kanimambo (M. Sequeira-A. Fonseca) 2:43
3. Passarada (C. Costa) 2:08
4. Canção da Beira Baixa (C. Costa) 1:50
5. Cachopa do Minho (A. Ribeiro) 1:58
6. Sob o Ceu do Alentejo (M. Rossano) 2:08

TRIO ODEMIRA

LONG - 33⅓ - PLAY

FOR HIGHEST FIDELITY RESULTS
USE RIAA CURVE

MANUFACTURED BY REQUEST RECORDS, INC., NEW ROCHELLE, N.Y. MADE IN U.S.A.

STEREOPHONIC SPACE SOUND

REQUEST RECORDS

REQUESTS FROM PORTUGAL

EXITOS DE PORTUGAL

SRLP 8066
Non-Breakable
SIDE 2

Pleasant Music
Publ. Corp.
(ASCAP)

1. Vira do Minho (C. Costa) 1:40
2. Fecha os Olhos de Mansinho (C. Costa) 2:38
3. Sete Saias (A. Ribeiro) 1:21
4. Chapeu Preto (A. Carvalho) 2:27
5. Bate o pé (A. Ribeiro) 2:00
6. Serra D'Arga (C. Costa) 2:00

TRIO ODEMIRA

LONG - 33⅓ - PLAY

FOR HIGHEST FIDELITY RESULTS
USE RIAA CURVE

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EVEREST*

10920 Wilshire Blvd. Los Angeles, Calif.

SIDE 1

STEREO
SDBR 3183

MARIO DEL MONACO SINGS HIGHLIGHTS FROM OTELLO (VERDI)

1. Già Nella Notte (Duet-Act I) 9:15
2. Scene 3 (Act II) 8:25
3. Scene 5 (Act II) 12:00

Mario Del Monaco - Irene Archipova
Alexeiev Ivanov - Nikolai Timocheko
Orchestra & Chorus of the Bolshoi Theatre, Moscow
Conductor: Alexander Melik-Pamaiev
(Live Recording)

10920 Wilshire Blvd. Los Angeles, Calif.

SIDE 2

STEREO
SDBR 3183

MARIO DEL MONACO SINGS HIGHLIGHTS FROM OTELLO (VERDI)

1. Scenes 1-2-3-4 (Act III) 14:40
2. Scenes 3 and 4 (Act IV) 12:20

Mario Del Monaco - Irene Archipova
Alexeiev Ivanov - Nikolai Timocheko
Orchestra & Chorus of the Bolshoi Theatre, Moscow
Conductor: Alexander Melik-Pamaiev
(Live Recording)

HIS MASTER'S VOICE
33⅓
12YEA 05721
1
STEREO
SXLP 30290
1
SIBELIUS
SYMPHONY No. 7 IN C MAJOR
Op. 105
ROYAL PHILHARMONIC ORCHESTRA
conducted by
SIR THOMAS BEECHAM, Bart., C.H
EMI

HIS MASTER'S VOICE
33⅓
12YEA 5490†
2
STEREO
SXLP 30290
2
SIBELIUS
1. Tone Poem "THE OCEANIDES", Op. 73
2. Symphonic Poem "TAPIOLA", Op. 112
ROYAL PHILHARMONIC ORCHESTRA
conducted by
SIR THOMAS BEECHAM, Bart., C.H.
MCPS—Breitkopf & Hartel Ltd
EMI

SESAC RECORDINGS

"MUSIC OF OLD RUSSIA"

SYMPHONIC "POPS"

Conducted by NATHANIEL SHILKRET

long-playing microgroove

C-1909

High Fidelity 33 1/3 rpm

SESAC

1.	**TREPAK** (Rubinstein)	3:09
2.	**SUITE FOR TWO PIANOS: ROMANCE** (Arensky)	3:02
3.	**SILHOUETTES: LA COQUETTE** (Arensky)	2:01
4.	**NIGHTINGALE** (Alabieff)	3:14
5.	**CAVALRY TROT** (Rubinstein)	2:19

L8OP-4170

"designed for repeated listening"

• Trade Mark

SESAC RECORDINGS

"MUSIC OF OLD RUSSIA"

SYMPHONIC "POPS"

Conducted by NATHANIEL SHILKRET

long-playing microgroove

C-1910

High Fidelity 33 1/3 rpm

SESAC

1.	COSSACK DANCE (Dargomijsky)	2:49
2.	HYMN TO THE SUN (Rimsky-Korsakoff)	3:02
3.	CHICK'S BALLET (Moussorgsky)	1:54
4.	THE FAUN (Andrieff)	2:02
5.	KIJE'S WEDDING (Prokofieff)	2:14

L8OP-4171

"designed for repeated listening"

* Trade Mark

VEE-JAY RECORDS

Promotional **Not For Sale**

THE GARY LeMEL ALBUM

VJLP 1129
64-6905

Side 1

1. ON BROADWAY
   (Mann-Weil-Leiber-Stoller)
2. SOON IT'S GONNA RAIN
   (T. Jones-H. Schmidt)
3. SATIN DOLL
   (E. K. Ellington)
4. BIG CITY
   (Marvin Jenkins)
5. LONELY PEOPLE
   (Malone-Levy-Klimes)
6. JOEY, JOEY, JOEY
   (Frank Loesser)

VEE-JAY RECORDS

Promotional **Not For Sale**

THE GARY Le MELL ALBUM

VJLP 1129
64-6906

Side 2

1. I'LL KNOW
   (Frank Loesser)
2. TAKE ME HOME AGAIN
   (R. McKuen)
3. NOBODY'S BUSINESS
   (A. Christensen)
4. HEATHER ON THE HILL
   (Lerner-Loewe)
5. MY ROMANCE
   (Rodgers-Lorenz)
6. I'LL SET MY LOVE TO MUSIC
   (Oliviero-Jessel-Grudeff)

Polydor
STEREO
MADE IN ENGLAND
BIEM
ST 33
2482-012 A
® 1970
FADOS IN LISBON
1. MARQUES DE LINDA-A-VELHA (Conde-Maria) 1:57
2. JANELAS AO VENTO (Vital-Negro) 2:00 3. VARIACOES EM RE (Rocha) 3:05 4. PERGUNTO AO VENTO QUE PASSA (Alegre-Goes) 3:06 5. ANDO A PROCURAR RAZOES (Couto-Campos) 3:32 6. GUITARRAS DE LISBOA (Marques) 2:36
Joao Ferreira-Rosa (1, 4)
Celeste Rodrigues (2, 5)
Fontes Rocha, Carlos Goncalves, Pedro Leal Da Silva (3, 6)
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polydor

STEREO

MADE IN ENGLAND

BIEM

ST 33

2482-012 B

℗ 1970

FADOS IN LISBON

1. **CANCAO VERDE** (de Melo-Marceneiro) 3:16 2. **FOI POR TI** (Vital-Gomes) 3:00 3. **MOTIVOS EM RE MENOR** (Paredes arr. Rochas) 2:50 4. **MORAM NUMA RUA ESCURA** (Rodrigues-Proenca) 2:10 5. **NOCTURNO** (Ramos) 2:15 6. **FADO SONHO** (Radamanto-Marques) 2:43

Joao Ferreira-Rosa (1, 6)
Celeste Rodrigues (2, 4)
Fontes Rocha, Carlos Goncalves, Pedro Leal Da Silva (3, 5)

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HUGUES CUÉNOD, ténor
PIERRE AEGERTER, piano

TOUS DROITS DES AUTEURS ET DU PRODUC-

GALLO 30-356
STEREO
FACE A

TEUR RESERVES. DUPLICATION INTERDITE

EMILE JAQUES-DALCROZE (1865-1950)

Six Chansons populaires romandes

1. Plantons la vigne 2'00 – 2. Quand le mai va v'nir 1'55 – 3. La Chère Maison 2'58 – 4. Mon hameau 2'20 – 5. Le Coeur à la lune 2.44

Trois Chansons de «Notre Genève»

7. Dans les jardins de Satigny 2'56 – 8. Tout autour de la tour 3'12 – 9. Les Villages genevois 2'28

℗ VDE-GALLO

HUGUES CUÉNOD, ténor
PIERRE AEGERTER, piano

TOUS DROITS DES AUTEURS ET DU PRODUC-
TEUR RESERVES, DUPLICATION INTERDITE

GALLO 30-356
STEREO
FACE B

JEAN BINET (1893–1960)

Dix Chansons pour chant et piano

Poèmes de Jean Cuttat

1. Chanson pour vivre 1'30 – 2. Chanson du bal 1'10 – 3. Chanson triste 2'45 – 4. Chanson du débiteur 1'03 – 5. Chanson de la belle au bois 1'08 – 6. Chanson de la tête de mort 1'00 – 7. Chanson pour Elsa 1'15 – 8. Chanson de la Rose 1'25 – 9. Chanson plus haut que tout 1'35 – 10. Chanson pour les nuages 1'45

℗ VDE-GALLO

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WIRL

Regd. Trade Mark

DANCE FEE ME
FA FA & CURTY BANTON

SIDE A
WLP 409

33 1/3 RPM
℗ & © 1993

+1. DANCE FEE ME (Curtis Vincent)
+2. HIM AH ME FATHER (Francis Sealey)
*3. APPROACH (Curtis Vincent)
+4. DANCE FEE ME (VERSION)
5. APPROACH (VERSION)

Executive Producer: Theophlos Benjie Cottle
Produced by: Fa Fa & Curty Banton
*Recorded & Mixed at: Music Works
Slipe Rd. Kingston 5 Jamaica
Engineer: Paul
+Recorded & Mixed at: Blue Wave Recording
Studios St. Philip
Barbados - Engineer: Tom Gonzales
Made in Barbados by: Rainbow Wirl Inc.
(Music Division)

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WIRL

Regd. Trade Mark

DANCE FEE ME
FA FA & CURTY BANTON

SIDE B
WLP 409

33 1/3 RPM
℗ & © 1993

1. I MISS YOU BABY (Francis Sealey & Glen Ricks)
*2. GAL SAY NO (Francis Sealey)
*3. WOMAN LIE (Curtis Vincent)
4. I MISS YOU BABY (VERSION)
5. GAL SAY NO (VERSION)

Executive Producer: Theophlos Benjie Cottle
Produced by: Fa Fa & Curty Banton
*Recorded & Mixed at: Music Works
Slipe Rd. Kingston 5 Jamaica
Engineer: Paul
+Recorded & Mixed at: Blue Wave Recording
Studios St. Philip
Barbados - Engineer: Tom Gonzales
Made in Barbados by: Rainbow Wirl Inc.
(Music Division)

TIZOR

JOSE ORTIZ
Aguinaldo de Pascuas

T - 1038

℗ 1981

Lado A
33 1/3 rpm
Stereo

1.- EL GALAN DE TU NOVELA
(Plena) Jose Ortiz

2.- QUE TE COJA EL DIA
(Aguinaldo) Jose Ortiz

3.- LOS CRUELES TORMENTOS
(Trulla) Jose Ortiz

4.- DE TU PENSAMIENTO
(Aguinaldo) Cayito Figueroa

5.- LA HOJA DE ADAN
(Trulla) N. Mendez - Jose Ortiz

TIZOR

JOSE ORTIZ
Aguinaldo de Pascuas

T- 1038

℗ 1981

Lado B
33 1/3 rpm
Stereo

1.- PADRE BUENO Y SANTO
(Aguinaldo) (Jose Ortiz)

2.- NO ME HAGAS ABRIR LA BOCA
(Llanera) Polito Rios

3.- ARROPAS DE CUNDEAMORES
(Seis Tango) Luis Miranda

4.- EL BORRACHO
(Trulla) Jose Ortiz

5.- COMO EL AÑO VIEJO
(Aguinaldo) Polito Rios

DELTA®
RECORDS

NOEL

THE HOLLAND COMMUNITY CHORALE AND ORCHESTRA

CALVIN P. LANGEJANS, Conductor

SIDE ONE

STEREO

1. JOY IN THE MORNING . . . Natalie Sleeth
Wenda De Vries, Organ

2. KLING GLOCKCHEN . . . German
From "A Festival Of Carols" arr. by Calvin P. Langejans
Christ Memorial Ringers, Charles Canaan, Director

3. FANTASIA ON CHRISTMAS CAROLS . . . R. Vaughan Williams
David Buursma, Baritone

DRS78-812A

(34222)

PRODUCED & PUBLISHED BY DELTA Custom RECORDS · CHICAGO, ILLINOIS 60639

DELTA®
RECORDS

NOEL

THE HOLLAND COMMUNITY CHORALE AND ORCHESTRA

CALVIN P. LANGEJANS, Conductor

"A FESTIVAL OF CAROLS"

for Chorus, Soli, and Orchestra
Arranged from traditional folk Carols by Calvin P. Langejans

SIDE TWO

STEREO

1. TODAY WE WELCOME A TINY CHILD . . . Dutch
David Buursma, Baritone
2. INFANT HOLY . . . Polish
Laurie Geenen, Soprano
3. A LA NANITA NANA . . . Spanish
4. COVENTRY CAROL . . . English
David Buursma, Baritone
5. MASTERS IN THIS HALL . . . English
6. SILENT NIGHT, HOLY NIGHT . . . German
David Buursma, Baritone
7. O HOW JOYFULLY . . . German

DRS78-812B
(34222)

PRODUCED & PUBLISHED BY DELTA Custom RECORDS • CHICAGO, ILLINOIS 60639

VOX

SPANISH ORGAN MASTERPIECES of the Renaissance

FRANCISCO CORREA DE ARRAUXO:

1. Tiento in A

STPL 514.360
STEREO

Side 1

2. Tres Glosas sobre el Canto Llano de La Immaculada Concepcion
3. Tiento in D

ANTONIO DE CABEZON:

4. Variaciones sobre el canto del Caballero
5. Pavana

JESUS SEVILLA, Organist

STPL 514.360-A
(PVCS 956)
Made in U.S.A.

LONGPLAYING MICROGROOVE

VOX

SPANISH ORGAN MASTERPIECES of the Renaissance

STPL 514.360
STEREO

Side 2

JOHANNIS CABANILLES:

1. Pasacalles in G
2. Toccata de ma esquerra
3. Batalla Imperial
4. Pasacalles in D

JESUS SEVILLA, Organist

STPL 514.360-B
(PVCS 957)
Made in U.S.A.

LONGPLAYING MICROGROOVE

allegro galaxy series

WILLIAM SHAKESPEARE

•

THE MERRY WIVES OF WINDSOR

(Selections)

THE LETTER SCENE

Band 1 Act II, scene 1

THE FIRST GARTER INN SCENE

Band 2 Act II, Scene 2

REG. U.S. PAT OFF

ald 8002

Side 1

SIR JOHN FALSTAFF, Robert Atkins; MISTRESS PAGE, Viola Lyel; MISTRESS FORD, Claire Luce; MASTER FORD, Antony Eustrel; BARDOLPH, C. Rivers Gadsby; MISTRESS QUICKLY, Margaret Boyd

Recorded in England by members of the Stratford-Upon-Avon Festival Company

ald 8002 a

MANUFACTURED IN U.S.A. BY ALLEGRO MUSIC INC. COLUMBUS CIRCLE NEW YORK 19 NEW YORK

NONBREAKABLE

LONG PLAYING RECORD

allegro galaxy series

WILLIAM SHAKESPEARE

•

THE MERRY WIVES OF WINDSOR

(Selections)

THE FIRST GARTER INN SCENE (cont'd)

Band 1 Act II, scene 2

THE SECOND GARTER INN SCENE

Band 2 Act III, scene 5

REG. U.S. PAT. OFF.

ald 8002

Side 2

SIR JOHN FALSTAFF, Robert Atkins; MISTRESS PAGE, Viola Lyel; MISTRESS FORD, Claire Luce; MASTER FORD, Antony Eustrel; BARDOLPH, C. Rivers Gadsby; MISTRESS QUICKLY, Margaret Boyd

Recorded in England by members of the Stratford-Upon-Avon Festival Company

ald 8002 b

MANUFACTURED IN U.S.A. BY ALLEGRO MUSIC INC. COLUMBUS CIRCLE NEW YORK 19 NEW YORK

NONBREAKABLE

LONG PLAYING RECORD

Sonolux

LA TIPICA TOKIO INTERPRETA

IES 69 LADO 1

1. CARNAVALITO QUEDRADEÑO - Carnavalito - Hermanos Avalos
2. SECRETO - Tango - Enrique Santos Discepolo
3. ADIOS CORAZON - Tango - N. Spelli - L. Etchegoyenaray
4. CHIQUE - Tango Ricardo L. Brignolo
5. UNO - Tango - Enrique Santos Discepolo - Mariana Moras
6. MAMA YO QUIERO UN NOVIO - Tango - Ramon Gallegos

ORQUESTA TIPICA TOKIO

1, con Ikuo Abe, Ranko Fujisawa, Hidaho Yuki -
2 y 5, con Ikuo Abe - 3 y 6, con
Ranko Fujisawa

IES-69 A

Sonolux
LA TIPICA TOKIO
INTERPRETA
IES 69
LADO 2
1. RODRIGUEZ PEÑA - Tango - Vicente Greco
2. CAMINITO - Tango - Peñaloza - J. de Dios Filiberto
3. LO HAN VISTO CON OTRA - Tango - Horacio Pettorossi
4. PAISAJE DE CATAMARCA - Zamba - Polo Jimenez
5. MILONGA TRISTE - Milonga - Homero Manzi
- Sebastian Piana
6. MANO A MANO - Tango - Gardel - Razzano - Flores
ORQUESTA TIPICA TOKIO
IES 69 B

Fuentes
LOS OCHO DE COLOMBIA
SALSA Y MERENGUE....QUE RICO!
SOF-6006
Under License From:
Discos Fuentes
© ℗ 1990
SIDE-A
Stereo
33 1/3 RPM
1. DILEMA
(William Viafara)
2. JIBARO RAP
(P. Castro/L. Garcia/S. Sanchez)
3. ESTOY PERDIDO
(Ramon Chaverra)
4. LA MATA DE RON
(Oscar Fajardo)
5. QUINCEAÑERA
(Hansel Camacho)
MANUFACTURED & DISTRIBUTED BY: SONOTONE MUSIC CO. 1535 N.W. 79 AVE., MIAMI, FL. 33126

Fuentes
LOS OCHO DE COLOMBIA
SALSA Y MERENGUE....QUE RICO!
SOF-6006
Under License From:
Discos Fuentes
© ℗ 1990
SIDE-B
Stereo
33 1/3 RPM
1. QUE RICO SERIA
(Reynaldo Carreño)
2. SU RECUERDO ME PERSIGUE
(Giovani Sierra)
3. NOCHES DE FANTASIA
(Luis Alva)
4. QUERERTE A TI
(William Viafara)
5. QUIERO TODO DE TI
(Eustacio Tacho Rodriguez)
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Dacapo
1 C 053-28 939 M
A
Seite 1
EMI Electrola GmbH
JOHANNES BRAHMS
Sinfonie Nr. 1 c-moll op. 68
1. Satz : Un poco sostenuto - Allegro
2. Satz : Andante sostenuto
3. Satz : Un poco allegretto e grazioso
Orchester der Staatsoper Berlin
Dirigent Otto Klemperer
33
MADE IN GERMANY
URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFALTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

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Dacapo

			1 C 053-28 939 M B	Seite 2

EMI Electrola GmbH

JOHANNES BRAHMS

Sinfonie Nr. 1 c-moll op. 68
4. Satz : Finale: Allegro, piu andante
allegro non troppo, ma con brio

Akademische Fest-Ouvertüre op. 80

Orchester der Staatsoper Berlin
Dirigent Otto Klemperer

33

BRONCO

— BRONCO AMIGO —

1.- SI TE VUELVES A ENAMORAR *Balada — (Ramon Gonzalez) 3.01*

2.- SE VA, SE VA *Cumbia — (Jose Guadalupe Esparza) America/Roda 3:11*

3.- UNA NOCHE MAS *Balada — (Juan Carlos Abara) America) 2:59*

LADO A

FPL-9003

33⅓ RPM

ESTEREO

4.- LOS CASTIGADOS *Merequetengue —*
(Felipe De Jesus Martinez) Grever

5.- MAL AMOR *Chicana —*
(Enrique Londaits-Alejandra A.) Luen Music Co.

6.- CORAZON DURO *Balada —*
(Jose Guadalupe Esparza) America/Roda

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BRONCO

— BRONCO AMIGO —

1.- **MIRENLA, MIRENLA** *Cumbia —*
(Jose Guadalupe Esparza) America/Roda 2:19

2.- **LAGRIMAS, SAL Y LIMON** *Balada —*
(Enrique Londaits-Alejandra A) Luen Music Co

3.- **AMIGO BRONCO** *Cumbia — (Gil Rivera) Intersong 3:16*

LADO B
FPL-9003
33⅓ RPM
ESTEREO

4.- **SED** *Balada — (Gil Rivera) Intersong*

5.- **OTRA VEZ EL AMOR** *Cumbia — (Luna Fria) Edim*

6.- **ATRAPADO** *Chicana — (Martin Urieta) Urima*

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Carlos David

Y Orquesta Liberacion

LADO A
33 1/3 RPM
Stereo

KLP-97
℗1986

1.-Pagara 4:18
(Manuel Montilla)
2.-Las Estrellas Brillaran 4:35
(Ramon Torres)
Canta: Diomedes Nicolas Nuñez
3.-Tus Ojos Mexicanos Lindos 4:02
(Juan Gabriel)
4.-Banana 3:07
(D. R.)
5.-Maldito Amor 4:30
(J. M. Puron)

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Carlos David

Y Orquesta Liberacion

OMAR Otero

LADO B
33 1/3 RPM
Stereo

6-6-86

KLP-97
℗ 1986

1.-Eterna Melodia 3:44
(L. Albertelli & V. Malepaso)
2.-Esta Cobardia 4:17
(F. M. Moncada & Paco Cepero)
3.-Frente A Una Copa De Vino 3:46
(Luisito Rey)
4.-Yo Te Amo 4:25
(John Lennon & Paul McCartney)
Version En Español Oscar Gomez
5.-Dame Tu Querer 3:51
(Paco Cepero)

Mfg. & Dist. by Distribuidora de Discos Karen C. por A. in Rep. Dominicana & Karen Records Inc. in U.S.A.

Heritage Records
Rt. 3, Box 278
Galax, Va. 24333

MUSIC OF NORTH CAROLINA

TOMMY JARRELL
1. OLD BUNCH OF KEYS
2. CHILLY WINDS
3. BACK STEP CINDY

SIDE 1
STEREO

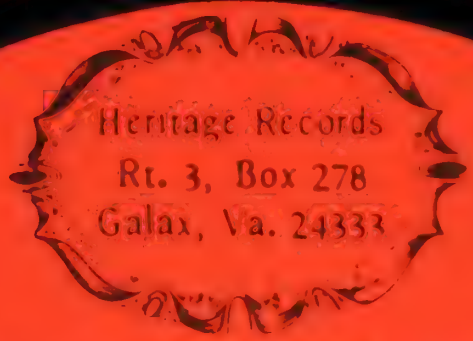
A-24
(VRRNP HR 24-A)

Ⓟ 1979
HERITAGE RECORDS,
RT. 3 BOX 278,
GALAX, VA. 24333

4. RILEY AND SPENCER
5. CRIPPLE CREEK
6. SOURWOOD MOUNTAIN

SMOKEY VALLEY BOYS
7. CRICKETT ON THE HEARTH
8. KATY HILL
9. FORTUNE

CASS WALLEN
10. TIMES HAS MADE A CHANGE IN ME



MUSIC OF NORTH CAROLINA

NEW NORTH CAROLINA RAMBLERS
1. IF I LOSE
2. WHOSE BLACK BABY ARE YOU

SIDE 2
STEREO

B-24
(VRRNP-HR-24-B)

℗ 1979
HERITAGE RECORDS,
RT. 3 BOX 278,
GALAX, VA. 24333

3. GOODBYE BOOZE
4. MOVING DAY

DAVE HOLT
5. COTTEN EYED JOE
6. DINAH

CORKLICKERS
7. HALLELUJAH SIDE
8. POLLY WOLLY DOODLE

HERITAGE RECORDS

ROUTE 3 • BOX 278
SIDE 1

GALAX, VA 24333
HRC-066-A

TRADITIONAL TEXAS MUSIC

Live at the 1985 Brandywine Mountain Music Convention

Texas Playboys

1. Playboy Theme and San Antonio Rose
2. La Golondrina
3. Dusty Skies
4. Medley (Take Me Back to Tulso, Stay All Night, Ida Red, Big Tall Ball in Cowtown)

Junior Daugherty

5. Sally Goodin
6. Rose of Avonmor
7. Texas Schottische
8. "D" Medley

HERITAGE RECORDS

ROUTE 3 • BOX 278 GALAX, VA 24333

SIDE 2 HRC-066-B

TRADITIONAL TEXAS MUSIC

Live at the 1985 Brandywine Mountain Music Convention

Mariachi America

1. Mexicano
2. Conateches
3. LA Basurita
4. El Carretero

Mac Benford's Old Time Band

5. Texas

Mike Seeger

6. Sally Goodin

Suzanne Edmundson

7. If He'll Just Help Me Get Over You

Mac Benford's Old Time Band

8. Texas Quickstep

Produced by: GODELL MUSIC CO. 3401 N. W. 7 St. - Miami, Fl. 33125
COMPAS
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Y... SIGUE LA SUPERFIESTA
LOS TUPA'S BAND
LPC-6007
STEREO
LADO A
33 1/3 RPM
Marfer
CUANDO CALIENTA EL SOL (M. Rigual/C. Rigual)
ADELITA (Arr: M. Salina)/ADIOS MUCHACHOS
(Vedani/C.A. Sanders)/CUANDO VUELVA A
TU LADO (Maria Grever)/ACERCATE MAS
(Oswaldo Farres)/ANSIEDAD/ME LO DIJO
ADELA (Otilio Portal)/NICOLASA
(Ernesto R. Duarte)/AMAPOLA (José Ma. Lacalle)
MARIA BONITA (Agustin Lara)/LLEGO EL
AMOR (Chucho Martinez Gil)/EL AMOR ES
ALGO MARAVILLOSO (Sammy Fain/
Paul Webster)/ARRIVEDERCI ROMA
(Garinei/Giovannini/R. Rascel)/
FASCINACION (F. D. Marchetti)
ADIOS (E. Madriguera)

Produced by: GODELL MUSIC CO. 3401 N. W. 7 St. Miami, Fl. 33125

COMPAS

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Y. . . SIGUE LA SUPERFIESTA

LOS TUPA'S BAND

LPC–6007
STEREO
LADO B
33 1/3RPM

VAMOS A CONTAR MENTIRAS (Popular)
LA TARARA (Popular)/EL PATIO DE MI CASA
(Popular)/ASTURIAS PATRIA QUERIDA
(Tradicional/Arr: A. Garrido Garcia/I.F. Garcia Beltran)
RIANXEIRA (Tradicional/Arr: A. Garrido Garcia/
I.F. Garcia Beltran)/PEPA BANDERA (Quintero/
Leon/Quiroga) MARIA DE LA O (Valverde/
Leon/Quiroga/ TRIANA MORENA (Laredo)
MARIQUILLA BONITA (S. Luis Martinez)
CAMINO VERDE (C. Larrea)/PATRICIA
(Perez Prado/M. Salina)/PEPITO (Traiwet/Taylor)
CORAZON DE MELON (Carlos Rigual)/SON
TUS PERJUMENES (Carlos Mejia Godoy)

RECORDS

SIDE A

33⅓ RPM
STEREO

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Studios

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1. DOH WINE — COLIN LUCAS
2. RA-TI-RAY — DESIGNER
3. SOCA MUSIC — KC

English, Spanish and French Vocals by:
KC, Trinidad • Roland (Ragger), Trinidad
Cliff, St. Lucia • Mr. Willie, Puerto Rico
Music Arranged by KC & Al "Panama" Mercado
Produced by Kenneth Charles (KC)
Dist: by Straker's Records, 242 Utica Avenue
Brooklyn, New York 11213 (718) 756-0040
For Bookings & Information Call:
KC (718) 223-6203, Beeper (718) 629-2692

RECORDS

SIDE B

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STEREO

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Sound Studio
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Rawlstons
Recording
Studios

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1. PENELOPE — CRAZY
2. BOTH AH DEM — SPARROW
3. JAB JAB — SUPER BLUE

English, Spanish and French Vocals by:
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Cliff, St. Lucia • Mr. Willie, Puerto Rico
Music Arranged by KC & Al "Panama" Mercado
Produced by Kenneth Charles (KC)
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JOHANNES BRAHMS, OP. 90
SYMPHONY NO. 3 IN F MAJOR
SP-8483
(SP1-8483)
1. First Movement:
Allegro con brio
2. Second Movement:
Andante
3. Third Movement:
Poco Allegretto
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conducting
THE PHILHARMONIA ORCHESTRA
JOHANNES BRAHMS, OP. 90
SYMPHONY NO. 3 IN F MAJOR
SP-8483
(SP2-8483)
2
1. Fourth Movement:
Allegro
2. JOHANNES BRAHMS,
OP. 56a
VARIATIONS ON A
THEME BY
JOSEPH HAYDN
MFD BY CAPITOL RECORDS, INC. • U.S.A. T.M.S Capitol AND FDS • MARCAS REG.

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STEREO	33 1/3	∞
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℗ 1962

Ludwig van Beethoven

Symphonie Nr. 3 Es-dur op. 55

"Eroica"

1. Allegro con brio [14'45"]
2. Marcia funebre [Adagio assai] [15'20"]

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PHILIPS
STEREO
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6570 204. 2 Y
MADE IN HOLLAND
2
© 1962 [1]; 1964 [2]
Ludwig van Beethoven
Symphonie Nr. 3 Es-dur op. 55
''Eroica''
3. Scherzo [Allegro vivace] [5'30''] 4. Finale [Allegro molto] [11'46''] Marcia funebre: Probe [13'40'']
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SH 314

EMI

STEREO

SIDE 1

BRAHMS:
SYMPHONY NO. 1 IN C MINOR, Op. 68

1. 1st Movement: Un poco sostenuto—Allegro
2. 2nd Movement: Andante sostenuto

PHILHARMONIA ORCHESTRA
conducted by
GUIDO CANTELLI

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EMI

STEREO

SIDE 2

BRAHMS:
SYMPHONY NO. 1 IN C MINOR, Op. 68

1. 3rd Movement: Un poco allegretto e grazioso. 2. 4th Movement: Adagio—Più andante—Allegro non troppo

PHILHARMONIA ORCHESTRA
conducted by
GUIDO CANTELLI

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1

UN1-72014

MONO
33⅓

WOLFGANG AMADEUS MOZART

Serenade No. 10 in B-flat for 13 wind instruments K.361

1. Largo—allegro molto [8′28″]
2. Minuet and Trio 1 & 2 [8′28″]
3. Adagio [6′28″]

Wind Soloists of the
Vienna Philharmonic Orchestra
Wilhelm Furtwängler

(32621)

UNICORN

MANUFACTURED BY HNH RECORDS INCORPORATED

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UN1-72014

MONO
33⅓

WOLFGANG AMADEUS MOZART

Serenade No. 10 in B-flat for 13 wind instruments K.361

1. Minuet (Allegretto) with Trio 1 & 2 [4'33"]
2. Romance (Adagio) [6'55"]
3. Theme with Variations (Andante) [10'30"]
4. Rondo (Allegro molto) [3'21"]

Wind Soloists of the
Vienna Philharmonic Orchestra
Wilhelm Furtwängler

(32621)

Connoisseur Society

LISZT

THE HUNGARIAN RHAPSODIES

Bd. 1: NO. 7 IN D MINOR 4:28
Lento - Vivace

Bd. 2: NO. 8 IN F SHARP MINOR 5:41
Lento a capriccio-Sempre lento malinconico-
Allegretto con grazia - Presto giocoso assai

CS 2098 A
33 1/3 RPM

Side 1
Stereo

Bd. 3: NO. 9 IN E FLAT MAJOR (Carnaval de Pesth) 9:54
Moderato-Sempre moderato a capriccio-
Allegretto-Finale: Presto-Allegretto-Presto-
Allegro moderato-Presto

20:03

GYORGY CZIFFRA, pianist

A Pathé Marconi - EMI Recording

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LISZT

THE HUNGARIAN RHAPSODIES

Bd. 1: NO. 10 IN E MAJOR 4:47
Preludio - Andante deciso -
Allegro capriccioso - Vivace -
Vivacissimo giocoso assai -

CS 2098 B
33 1/3 RPM

Side 2
Stereo

Bd. 2: NO. 11 IN A MINOR 5:00
Lento a capriccio - Andante sostenuto-
Vivace assai - Prestissimo

Bd. 3: NO. 12 IN C SHARP MINOR 8:42
Introduction: mesto - Un poco più lento-
Allegro zingarese - Allegretto giocoso -
Stretta vivace

18:29

GYORGY CZIFFRA, pianist

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Die Stimme seines Herrn

LC 2213

Dacapo

	WIDESOUND STEREO		1C 047-00 907 A	Seite 1

Sinfonie Nr. 8 h-moll D. 759 „Unvollendete"

1. Satz: Allegro moderato
2. Satz: Andante con moto

(Schubert)

Die Wiener Philharmoniker
Wilhelm Furtwängler

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LC 2213

Dacapo

WIDESOUND STEREO

1C 047-00 907

B

Seite 2

Konzert für Violine und Orchester e-moll op. 64

1. Satz: Allegro molto appasionato - Kadenz - Tempo I - Presto
2. Satz: Allegretto non troppo - Allegro molto vivace

(Mendelssohn-Bartholdy)

Yehudi Menuhin, Violine
Berliner Philharmoniker
Wilhelm Furtwängler

MADE IN ST 33 GERMANY

ODILIO GONZALEZ

Odilio Gonzalez con Nieves Quintero

A
33 1/3 rpm
Stereo

Golden Stereo
3033
℗ 1981

1.- LA JUMA CORTA
(C. Curet Alonso)

2.- TODOS ME TIRAN A MI
(Antonio Caban Vale)

3.- ALABAR
(C. Curet Alonso)

4.- QUE DESPELOTE
(C. Curet ALonso)

5.- VENGO PICAO
(Wito Jimenez)

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ODILIO GONZALEZ

Odilio Gonzalez con Nieves Quintero

B
33 1/3 rpm
Stereo

Golden Stereo
3033
℗1981

1.- KI KIRI KIKI
(Luz Celina Tirado)

2.- SE QUE VOLVERAS
(Chuitin)

3.- LA CARTA
(William Ramos)

4.- EL VAGO
(Ismael Nunez Pratts)

5.- LOS RECORTES DE REAGAN
(Ramon Luis Soto)

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REVEREND JOHN A. BUTLER

"Jesus Son of God"

Side A

WR1314
33 1/3 RPM

1. Jesus Son of God
Writer : Rev. John A. Butler (BMI)
2. The Messiah
Writer : Louis J. Cooper (BMI)
3. Let Jesus Fix It
Arr : Rev. John A. Butler (BMI)
4. He'll Be Your Friend
Writer : Louis J. Cooper (BMI)

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REVEREND JOHN A. BUTLER

"Jesus Son of God"

Side B

WR1314
33 1/3 RPM

5. Are You A Christian
Writer : Rev. John A. Butler (BMI)

6. Father
Writer : Louis J. Cooper (BMI)

7. God Won't Let You Have My Soul
Writer : Curtis Wilson (Wilson Boy Music SESAC)

8. When Jesus Comes Back
Writer : Louis J. Cooper (BMI)

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LARRY AHLBORN

HEAVENLY HEARTBEAT

SIDE ONE

81181

1. **IN MY HEART THERE RINGS A MELODY 1:32**
   (E.M. Roth/Hope Publishing/ASCAP)
2. **JESUS LOVES ME (P.D.) 3:08**
3. MAKE FRIENDS (Ed McGraw) 2:06
4. HOW GREAT THOU ART 4:27
   (S. Hine/Manna/ASCAP)
5. I HAVE DECIDED TO FOLLOW JESUS 1:59
   (Unknown)
6. I THANK GOD FOR EVERYTHING 1:46
   (Conner-Smith/Lovenotes)

LARRY AHLBORN

HEAVENLY HEARTBEAT

SIDE TWO

81181

1. TO BE LIKE JESUS 3:19
   (H. Slaughter/Harvest Time Pub. /SESAC)
2. OH, I WANT TO SEE HIM (P.D.) 2:19
3. I COULD HARDLY SEE THE ROAD FOR THE TEARS
   (W. Gaither/Wm. J. Gaither/ASCAP) 4:03
4. ALL PRAISE & GLORY TO HIM 1:28
   (L. Ahlborn/Lovenotes)
5. Medley: 4:03
   GOD BLESS AMERICA (I. Berlin/ASCAP)
   LET THERE BE PEACE ON EARTH
   (Miller-Jackson/Jan-Lee Music)

CARLOS GARDEL

con acomp. de Guitarras - volumen 41

LDS 734 LADO A

1. La Mariposa [tango] P. Maffia - E. C. Flores
2. La Novia Ausente [tango] G. D. Barbieri
3. La Divina Dama [vals] N. Shilkrot - E. Cadicamo
4. La Cieguita [tango] Ramuncho - E. Cadicamo
5. Puentecito de Plata [tango] F. Canaro - P. Contursi
6. La Virgen del Perdón [vals] C. V. G. Flores C. M. Viale - V. G. Retta

290
TUESDAY, JULY 16, 1968
290

CARLOS GARDEL

con acomp. de Guitarras - volumen 41

LDS 734

LADO B

1. Medianoche (tango) A. Tavarozzi - E. Mendez
2. Callejera (tango) F. Frontera - E. Cadicamo
3. Riojana Mia (vals) A. Rio
4. Quimera (tango) J. González - A. Barbosa
5. Como La Mosca (tango) A. Alonso - R. A. Barbosa
6. Mascotita de Marfil (vals) R. Giavinazzi P. Castillo

MUSICAL HERITAGE SOCIETY

Spanish Vocal Music from the Time of Charles V

MHS 3027
Side 1

STEREO
33 1/3 RPM

1. En La Fuente del Rosel (Pisador) — 2. Tres Morillas Me Enamoran (Anon.) — 3. De Antequera Sale El Moro (Morales) — 4. Pase El Agua, Julieta (Anon.) — 5. Ay, Linda Amiga (Anon.) — 6. De La Vida de Este Mundo (Anon.) — 7. Las Mis Penas, Madre (Escobar) — 8. Pastorcico, Non Te Aduermas (Anon.) — 9. Toda Mi Vida Os Ame (Milan) — 10. Por Unos Puertos Arriba (Ribera)

Ana Maria MIRANDA, Soprano
Society of Ancient Instruments of Paris;
Roger COTTE, Director
Recorded by ARION

MUSICAL HERITAGE SOCIETY

Spanish Vocal Music from the Time of Charles V

MHS 3027
Side 2

STEREO
33 1/3 RPM

11. Dindirindin (Anon.) — 12. Con Amores La Mi Madre (Anchieta) — 13. Duelete de Mi, Senora (Vasquez) — 14. Ay Triste Que Vengo (Anon.) — 15. Quien Amores, Ten (Milan) — 16. De Los Alamos Vengo (Anon.) — 17. A Tal Perdida Tan Triste (Encina) — 18. Que Bien Me Lo Veo (Anon.) — 19. Pampano Verde (de la Torre) — 20. A La Caza, Sus, A Caza (Gabrieli)

Ana Maria MIRANDA, Soprano
Society of Ancient Instruments of Paris;
Roger COTTE, Director
Recorded by ARION

Concert Hall
BOLSHOI SYMPHONY ORCHESTRA
(Vsesoyuznoye Radiokomiteta)
ALEXANDER GAUK, Conductor
CHS-1308
SIDE 1
TCHAIKOVSKY
MANFRED
Symphony in Four Tableaux, Op. 58
(beginning)
Band 1: Lento lugubre
Band 2: Vivace con spirito
Band 3: Andante con moto
(beginning)
E4KP 3576
LONG PLAYING
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MICROGROOVE
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Concert Hall
BOLSHOI SYMPHONY ORCHESTRA
(Vsesoyuznoye Radiokomiteta)
ALEXANDER GAUK, Conductor
CHS-1308
SIDE 2
TCHAIKOVSKY
MANFRED
Symphony in Four Tableaux, Op. 58
(conclusion)
Band 1: Andante con moto
(conclusion)
Band 2: Allegro con fuoco
E4KP 3577
LONG PLAYING MICROGROOVE
33⅓ RPM
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▷▷ 9 Lessons and Carols for Summer

The Three Centuries Festival Singers

SIDE ONE

The Creation • Man In Paradise • The Fall of Adam

Paradise in Ruins

Spring as the Earnest of Paradise

WRC1-5338

▷▷ 9 Lessons and Carols for Summer

The Three Centuries Festival Singers

SIDE TWO

The Promise of Paradise Renewed

The Promise Endures • The Promise Fulfilled

Paradise Regained

WRC1-5338

The Bach Guild

STEREOLAB

Johann Sebastian Bach

MAGNIFICAT IN D

Bd. I - 1. Magnificat anima mea (Chorus)
Bd. II - 2. Et exultavit (Aria, soprano II)

BGS-5005-A **Side One**

JOBY-0946 Vanguard Stereophonic Disc

Bd. III - 3. Qui respexit (Aria, soprano I)
4. Omnes generationes (Chorus)
Bd. IV - 5. Quia fecit (Aria, bass)
Bd. V - 6. Et misericordia (Duet, alto-tenor)
Bd. VI - 7. Fecit potentiam (Chorus)

Mimi Coertse, soprano I Margaret Sjöstedt, soprano II
Hilde Rössl-Majdan, alto Anton Dermota, tenor
Frederick Guthrie, bass

CHOIR AND ORCHESTRA OF THE VIENNA STATE OPERA

FELIX PROHASKA, conductor

Recorded in Europe

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The Bach Guild

STEREOLAB

Johann Sebastian Bach

MAGNIFICAT IN D

BGS-5005-B

JO8Y-0947

Side Two

Vanguard Stereophonic Disc

Bd. I - 8. Deposuit (Aria, tenor)
Bd. II - 9. Esurientes (Aria, alto)
Bd. III - 10. Suscepit Israel (Soprano and Alto choirs)
Bd. IV - 11. Sicut locutus est (Chorus)
Bd. V - 12. Gloria (Chorus)
Bd. VI - CANTATA NO. 50 Nun ist das Heil

Mimi Coertse, soprano I Margaret Sjöstedt, soprano II
Hilde Rössl-Majdan, alto Anton Dermota, tenor
Frederick Guthrie, bass

CHOIR AND ORCHESTRA OF THE VIENNA STATE OPERA

FELIX PROHASKA, conductor

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Ad nos, ad salutarem undam
(Fantasy)

John Weissrock, Organist

FALL 1970

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MCR-1
STEREO

SIDE II

Franz Liszt: Fantasy and Fugue on
Ad nos, ad salutarem undam (Fugue)

Horatio W. Parker: Jam Sol Recedit

Robert Schumann: Canon in B Major

Music of the Church Choir
John Weissrock, Organist-Choirmaster

FALL 1970

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MUSIC OF THE CHURCH RECORDINGS

MUSIC OF CHRISTMAS

Volume 2

MCR-4
STEREO

SIDE I

Mendelssohn (Willcocks): Hark! The Herald Angels Sing
Winefrid Ryan: Over The Manger
Max Reger: Weihnachten
John Joubert: Torches
English Carol (Willcocks): God Rest You Merry, Gentlemen
Francis Poulenc: Mass in G: *Gloria*

Music Of The Church Choir
John Weissrock, Organist-Choirmaster

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MUSIC OF CHRISTMAS
Volume 2

MCR-4
STEREO

SIDE II

14th Century Melody: Good Christian Men, Rejoice
J. S. Bach: In Dulci Jubilo
English Traditional Carol: Greensleeves
H. J. Gauntlett (Mann): Once in Royal David's City
C. M. Widor: Symphonie Gothique: Variations: *Finale*
Richard Dirksen: Nowell Sing We

Music Of The Church Choir
Catherine Brady, Flute
Robert Lutzke, Trumpet
John Weissrock, Organist-Choirmaster

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band 2. **Alle Menschen müssen sterben**
(Chorale No. 2 in D Major with Eight Variations)

band 3. **Herzlich tut mich verlangen**
(Chorale No. 3 in C Major with Seven Variations)

ROBERT OWEN

Aeolian-Skinner Organ of Christ Church,
Bronxville, New York

Neupert Harpsichord

33⅓ RPM

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(Chorale No. 4 in G Major with Nine Variations)

band 2. **Ach, was soll ich Sünder machen?**
(Chorale No. 5 in E Minor with Six Variations)

band 3. **Werde munter, mein Gemüte**
(Chorale No. 6 in G Major with Four Variations)

band 4. **Freu dich sehr, o meine Seele**
(Chorale No. 7 in G Major with Four Variations)

ROBERT OWEN

Aeolian-Skinner Organ of Christ Church, Bronxville, New York

Neupert Harpsichord

33⅓ RPM

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THE OBOE:

Vivaldi, Albinoni & Bellini

ANTONIO VIVALDI (1678 - 1741)

CONCERTO FOR OBOE AND STRING ORCHESTRA

IN A MINOR, Op. 39, No. 2

1. Allegro non molto	3:41
2. Larghetto	3:40
3. Allegro	3:07

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TM

WGS-8323

(WGS-8323-A)

STEREO

Side 1

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ANTONIO VIVALDI

CONCERTO FOR OBOE, STRING ORCHESTRA AND CEMBALO

FROM THE CYCLE "Il cimento dell'armonia e dell'invenzione"

IN D MINOR, Op. 8, No. 9

4. Allegro moderato	3:23
5. Largo	2:21
6. Allegro	2:48

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Evgeni Nepalov, Oboe

Moscow Chamber Orchestra

Rudolf Barshai, Conductor

RECORDED IN THE U.S.S.R. BY MELODIYA

THE OBOE:
Vivaldi, Albinoni & Bellini

TOMASO ALBINONI (1671 - 1750)
CONCERTO FOR OBOE WITH ORCHESTRA IN D MAJOR, Op. 7, No. 6

1. Allegro 2:29
2. Adagio 1:51
3. Allegro 1:58

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WGS-8323
(WGS-8323-B)
STEREO

Side 2
33 1/3 RPM

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TOMASO ALBINONI
CONCERTO FOR OBOE WITH ORCHESTRA IN B FLAT MAJOR, Op. 7, No. 3

4. Allegro 3:24
5. Adagio; Allegro 5:31

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VINCENZO BELLINI (1801 - 1835)
CONCERTO FOR OBOE WITH ORCHESTRA IN E FLAT MAJOR

6. Maestoso; Allegro 8:05

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Evgeni Nepalov, Oboe
Moscow Chamber Orchestra
Rudolf Balshai, Conductor

RECORDED IN THE U.S.S.R. BY MELODIYA

LYRICHORD

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2. QUEM VIDISTES (Dering)
3. CHRIST IS BORN TODAY (French Carol)

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LLST 7151 A
STEREO

SIDE 1
STEREO

4. LE SOMMEIL DE L'ENFANT (Sleep of the Child Jesus) Gevaert
5. JESUS, JESUS, REST YOUR HEAD (Appal. Carol) A. Foster, contralto
6. COME AWAKE (Kodaly)
7. SPOTLESS ROSE (Howells) R. Donaldson, baritone

The Whikehart Chorale

Lewis E. Whikehart, conductor

URTEXT

unauthorized public performance, broadcasting and copying of this record prohibited.

LYRICHORD

LOVE CAME DOWN AT CHRISTMAS

1. PAT-A-PAN (English Carol)
2. THE VIRGIN'S SLUMBER SONG (Reger)
   Joan C. King, soprano
3. BENEDICTUS (Gabrieli)

exceptional LP records for the discerning listener

LLST 7151 B
STEREO

SIDE 2
STEREO

4. ANGELS WE HAVE HEARD ON HIGH
5. LULLABY FOR CHRISTMAS (Lockwood)
6. DECK THE HALLS

The Whikehart Chorale

Lewis E. Whikehart, conductor

unauthorized public performance, broadcasting and copying of this record prohibited

URTEXT

discos de centroamerica

Con Autorización de:
Discos de
Centroamérica, S. A.

GRUPO ENSAMBLE LATINO
CON SALSA SI

Director Artístico: César Garcia

Grabación: Gerlach Dávila

ESTEREO

92958 AS

1. NECESITO UN AMOR D. R. A. 2. ESE SOY YO Manny Benito

3. YO TE ADORO My eyes adored you Bob Crewe - Kenny

Nolan 4. CONTESTAME Arzenio Rodríguez

Producto Centroamericano hecho en Guatemala por DIDECA, S.A.
Reservados: Los derechos autorales, del productor fonográfico y del propietario de esta obra grabada. Prohibidos: La duplicación, su arrendamiento lucrativo, el prestarse para su duplicación, su utilización en ejecución pública, tele y radiodifusión.

discos de centroamerica

Con Autorización de Discos de Centroamérica, S. A.

GRUPO ENSAMBLE LATINO
CON SALSA SI

Director Artistico: César García

Grabación: Gerlach Dávila

ESTEREO

92958 - BS

1. Y TU NO ESTAS Luis Lambis
2. MI ADORADA Bobby Capo
3. QUIERO MORIR EN TU PIEL Rafael Pérez Botija
4. SALSA PARA TI Idea: Poncho Sánchez,

Adaptación: Ensamble Latino, L:

Edwin Hernández

Producto Centroamericano hecho en Guatemala por DIDECA, S.A.
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TROPICAL 2

Supercombo Los Tropicales

Doris Salas | Ch. Navarro | J. Alvarabo

TH 7011

top hits

A

1 VALLEDUPAR -A. Salcedo–Doris 2 LA AGARRADERA-G. Montoya Chalo 3 MI GRAN AMIGO-D. R.–Doris 4 SI TU NO LA OTRA L. Kalaff–Coroe 5 PEGAPALO-Joe 6 LA PELOTA CALIENTE Chalo

HECHO EN COLOMBIA

MARCAS REGISTRADAS

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TROPICAL 2

Supercombo Los Tropicales

Doris Salas | Ch. Navarro | J. Alvarado

TH 7011

B

1 QUEJA NEGRA-G. Hiparco—Doris 2 SABES?-L. Bermudez—Chalc 3 LAS MARIONETAS-D. R- 4 BLA, BLA, BLA-R. Ropaín Chalc 5 POBRECITO CORAZON-R. Ropaín 6 VALLENATA R. Arrieta—Joe

HECHO EN COLOMBIA

MARCAS REGISTRADAS

polydor

Producido por EDISA Distribuidor Autorizado

Lado 1

2385 146

2385146 A

STEREO

POR SIEMPRE — Vol. 4

AGADU
Art. 79

33

Disco es Cultura
Industria Uruguaya

℗ 1977
Made in Uruguay

1. GRACIAS A TI (J. Torregrosa-A. Ramasi) (Arr. Torregrosa) 2. NI EL VIENTO NI EL TIEMPO (V. López - J. Frances. Arr. Torregrosa) — 3. HOY SOY FELIZ (Hawshay-Cametrón-V. López) Dir. Mus. J. Torregrosa — 4. CAROLINA (V. Balsamo-A. Testa; Arr. Torregrosa) — 5. NUESTRO HOGAR SERA EL MUNDO (P. Herrero-J. Armenteros) Dir. Mus.: Torregrosa. — 6) MI MUNDO ESTA VACIO (J. E. Mochi-D. Daniel)

NINO BRAVO
(Intérprete)

polydor

Producido por EDISA Distribuidor Autorizado

Lado 2

2385 146

2385146 B

STEREO

POR SIEMPRE — Vol. 4

AGADU
Art. 79

Disco es Cultura
Industria Uruguaya

33

℗ 1977
Made in Uruguay

1. PORQUE (J. C. Calderón; Arr. J. C. Calderón) — 2. HOY TE QUIERO OFRECER (J. J. Frances-V. López) (Arr. J. C. Calderón) — 3. PARA QUE SEGUIR (V. López Frances-J. J. Frances; Arr. Marini Callejo) — 4. EN LIBERTAD (P. Herrero-J. Armenteros; Dir. Mus.: J. Torregrosa) — 5. NO DEBO PENSAR EN TI (M. Alejandro) — 6. FLOR DE INVERNADERO (Ramón Arcusa - Manuel de la Calva)

NINO BRAVO
(Intérprete)

Sonolux

3 VOCES PARA EL PUEBLO

1 - 4 OLIMPO CARDENAS
2 - 5 JULIO JARAMILLO
3 - 6 LUCHO BOWEN

p 1971

IES 13-821

LP-21012-A

Estereo Compatible

1 LAGRIMAS DE AMOR Raul Shaw Moreno
2 RONDANDO TU ESQUINA E. Cadicamo-Charlo
3 YOLANDA Rafael Otero
4 NUESTRO JURAMENTO Benito de Jesús
5 CINCO CENTAVITOS Héctor Ulloa
6 NO ME MIRES A LOS OJOS
Luis Trejos - A. Bolívar G.

FABRICACION ORDENADA POR "INDESA". MANUFACTURADO POR "FEDISCOS"

Sonolux

3 VOCES PARA EL PUEBLO

1 - 4 JULIO JARAMILLO
2 - 5 OLIMPO CARDENAS
3 - 6 LUCHO BOWEN

Para Bachita con todo cariño
Giraldo Lang p hijos

p 1971

IES 13-821

LP-21012-B

Estereo Compatible

1 UN DISCO MAS Leopoldo González
2 TEMERIDAD Manuel Jiménez
3 AYUDAME DIOS MIO Mario de Jesús
4 NIEGALO TODO Germán Rosario
5 TU DUDA Y LA MIA
Julio César Villafuerte
6 LADRONA Carlos Rubira I.

FABRICACION ORDENADA POR "INDESA". MANUFACTURADO POR "FEDISCOS"

CIMERSA

* * *

1. COPACABANA (AT THE COPA) (B.Manilow-B.Sussman-J.Feldman) BARRY MANILOW-Prod.: Ron Dante-Barry Manilow

ESTEREO

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA.

PRODUCCION ORDENADA, CONTRATADA Y BAJO LA RESPONSABILIDAD DE: CIMERSA (CIA. IMPORTADORA MERCANTIL S. A.) - GUAYAQUIL -

PRODUCIDO POR Ifesa GUAYAQUIL-ECUADOR

S-5821-PRO-12

301-0034-A

2. ALL BY MYSELF (TODO POR MI MISMO) (Eric Carmen) ERIC CARMEN - Prod.: Jimmy Lenner

3. NO PARO DE BAILAR TODAVIA (I HAVEN'T STOPPED DANCIN' YET) (Jones) GONZALEZ-Prod.Gloria Jones

4. PAPITO DULCE (SUGAR DADDY) (Miller) PATSY GALLANT-Prod.by Patsy Gallant & Ian Robertson

5. EMOCION (EMOTION) (Barry Gibb-Robin Gibb) SAMANTHA SANG-Prod.Barry Gibb, Albby Galuten y Karl Richardson

6. TU ENCIENDES MI VIDA (YOU LIGHT UP MY LIFE) (Tema original de la película del mismo nombre) (Joe Brooks) Original Soundtrack Recording-Prod.:Joe Brooks

P 1978

CIMERSA

* * *

ESTEREO

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA.

PRODUCCION ORDENADA, CONTRATADA Y BAJO LA RESPONSABILIDAD DE: CIMERSA (CIA. IMPORTADORA MERCANTIL S. A.) · GUAYAQUIL ·

PRODUCIDO POR Ifesa GUAYAQUIL-ECUADOR

S-5822-PRO-12

301-0034-B

1. **SIN TI (Basado en el "Nocturno en Mi Bemol" de Chopin)** (M.de la Calva y R.Arcusa) MANOLO OTERO
Arr. y Dir.: Ramón Arcusa

2. **GAVILAN O PALOMA** (R.Pérez Botija) CRIS MANZANO
con acomp. de Orq.-Arr. y Dir.: Juan Carlos de Mingo-
Dir. Art.: Oswaldo Valls

3. **CADA DIA MAS** (Ray Girado) LORENZO SANTAMARIA
Arr. y Dir. Mus.: Alfredo Doménech

4. **LA VIDA ROSA (LA VIE EN ROSE)** (Louiguy-Edith Piaf-Adap.C.Mapel) MANOLO OTERO
Arr. y Dir.: Ramón Arcusa

5. **QUE MAS DA** (Ricardo Ceratto)
RICARDO CERATTO-Arr. y Dir.: Homero Patrón

6. **LLAMARADA** (Jorge Villamil)
LORENZO SANTAMARIA-Arr.y Dir.Mus.:
Alfredo Doménech

P 1978

PARROT RECORDS

SHARLENE BOODRAM

SIDE A
PAR 015

33 1/3 rpm
STEREO

Ⓟ & Ⓒ 1996

1. PHOLOUTIE(ENGLISH)
(D. JOSEPH)

2. TRAVELLIN(ENGLISH)
(S. BOODRAM)

Arranged by Carlysle (Juiceman) Roberts
Lyrics by Dixie A. Joseph

Manufactured in Barbados by: E. A. BEST MUSIC LTD.
Applewhaites Estate, Barbados
Tel.: (246) 425-0220

PARROT RECORDS

SHARLENE BOODRAM

SIDE B
PAR 015

33 1/3 rpm
STEREO

Ⓟ & Ⓒ 1996

1. PHOLOUTIE(HINDI VERSION)
(S. BOODRAM)
2. TRAVELLIN(HINDI VERSION)
(S. BOODRAM)

Arranged by Satrohan Maharaj
Remixed: Rockin' Randy
Manufactured in Barbados by: E. A. BEST MUSIC LTD.
Applewhaites Estate, Barbados
Tel.: (246) 425-0220

Vicente Carattini

LADO A

CLP-400

33 1/3 RPM
STEREO

1.-**Pidiendo Posada** (3:20)
(Mario Enrique)
2.-**Soy Boricua De Verdad** (4:03)
(Mario Enrique)
3.-**Dios Te Salve Madre** (3:48)
(Mario Enrique)
4.-**Escondete** (3:20)
(Herminio De Jesus)
5.-**Amor Es Fuerza Y Distancia** (5:07)
(Mario Enrique)

Vicente Carattini

LADO B

Carattini
RECORDS

CLP-400

33 1/3 RPM
STEREO

1.-De Rolimpin (4:00)
(Herminio De Jesus)
2.-Esta Copla Es Un Decir (3:40)
(Mario Enrique)
3.-Estrella De Belen (4:15)
(Herminio De Jesus)
4.-Buenas Intenciones (3:08)
(Herminio De Jesus)
5.-El Piruli (2:51)
(Armando Valdespi)

BRASS TACKS

Side 1

33⅓
STEREO

1. JUST FOR YOU (3:01)
2. LIVING OCEAN (3:04)
3. FOR TODAY (3:59)
4. TOMORROW NEVER COMES (6:22)

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BRASS TACKS

Side 2

33⅓
STEREO

1. THREE (2:40)
2. INVISIBLE INK (3:49)
3. HOLE IN TIME (1:34)

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The Radford Brothers

33 1/3 RPM
℗ 1983
Outlet Records

SIDE ONE
STLP 1044

STEREO

1. HANDSOME MOLLY — 2:05
(G. B. Grayson) Peer Int. Corp.
2. LONER — 4:01
(Gary W. Radford) Fairystone Pub. Co., BMI
3. GONE AWAY — 2:26
(Steve Collom) Milene Music, ASCAP
4. I COULDN'T STAND ANOTHER GOODBYE — 2:06
(Gary W. Radford) Fairystone Pub. Co., BMI
5. I WON'T HAVE TO CROSS JORDAN ALONE — 2:30
(Arranged by The Radford Brothers)
6. OUR LOVE WAS JUST A RIDE — 2:10
(Keith W. Radford) Fairystone Pub. Co., BMI

'OUTLET RECORDS · Rt.1 · Ferrum, VA 24088'

The Radford Brothers

33 1/3 RPM
℗ 1983
Outlet Records

SIDE TWO
STLP 1044

STEREO

1. PART OF MY PAST — 1:58
(Gary W. Radford) Fairystone Pub. Co., BMI
2. STILL THINKING OF YOU — 2:45
(Gary W. Radford) Fairystone Pub. Co., BMI
3. I'M STONED — 3:44
(Randy Owen & Teddy Gentry) May Pop Music, BMI
4. COME WALK WITH ME — 2:34
(Paul Craft) Jack Music, BMI
5. AGE — 2:19
(Jim Croce) Blendingwell Music, Inc., ASCAP
6. DO YOU EVER DREAM OF ME — 2:43
(Mike Henderson) Fairystone Pub. Co., BMI

'OUTLET RECORDS · Rt.1 · Ferrum, VA 24088'

PASTOR LOPEZ
Y Su Combo

velvet

V-3093
Golden Stereo
℗ 1985

LADO (A)
33 1/3 RPM
Stereo

1.-Ella Es, Tu Fuiste
(Chuky Acosta)
2.-Hojas Secas
(Carlos Martinez)
3.-Tristeza
(Carlos Martinez)
4.-Hildebrando
(Isaac Villanueva)
5.-Amor Imposible
(Augusto Zapata)
Edit. Musical Velvet

Mfg. & Dist. By: VELVET DE PUERTO RICO, Inc. Calle Cerra 616 Santurce. P. R. 00907

PASTOR LOPEZ
Y Su Combo

Nelson

velvet

V-3093
Golden Stereo
℗1985

LADO (B)
33 1/3 RPM
Stereo

1.-Fumando Y Tomando
(D. R.)
2.-Solitario
(Mano Molina)
3.-Cariñito
(D. R.)
4.-Embustera
(Hugo Molinares)
5.-Castigo De Amor
(Anibal Figueroa)

Mfg. & Dist. By: VELVET DE PUERTO RICO, Inc. Calle Cerra 616 Santurce, P. R. 00907

THE TERRA CEIA CHRISTIAN SCHOOL CHOIR

SIDE ONE
STEREO

STEREO

1. AMERICANA FOLK SONG SUITE/7:32
(Luigi Zaninelli)
2. IT'S A WONDERFUL THING TO BE ME/2:47
(Don Besig)
3. HAPPINESS FOR ME/1:36
(Robert Roesch)
4. A BETTER WORLD/3:15
(Don Besig)

Recorded at RGR Studio,
Williamston, N.C.

THE TERRA CEIA CHRISTIAN SCHOOL CHOIR

SIDE TWO
STEREO

STEREO

1. ON THIS DAY/3:47
(Loonis McGlohon)
2. PRAISES BE (Medley)/5:12
(Robert Roesch)
CLAP YOUR HANDS
FROM HIM ALL BLESSINGS FLOW
LET THE WHOLE WORLD SHINE FOR YOU
3. FAIREST LORD JESUS/2:52
(Arr. Mulder)
4. THE KINGDOM OF THE LORD/3:10
(Natalie Sleeth)
5. THE TERRA CEIA CHRISTIAN SCHOOL SONG/1:55
(Mara Mulder)

Recorded at RGR Studio,
Williamston, N.C.

Capella

THORFON

LC 0065

GEMA

66.21 364-01-1

STEREO

ATH 157

76.23 893

Seite 1

Antonio Lotti:

Missa III in A-Dur für vierstimmigen Chor

Kyrie - Gloria - Credo - Sanctus - Agnus Dei

ALSFELDER VOKAL-Ensemble

Ltg. **Wolfgang Helbich**

Capella

THORAFON

LC 0065

GEMA

66.21 364-01-2

STEREO

ATH 157

76.23 893

Seite 2

Joseph Gabriel Rheinberger: **„Bleib bei uns, Herr"**

Karl Martin Reinthaler: Psalm 126

„Wenn der Herr die Gefangenen Zions erlösen wird"

Max Reger:

„Steht auf, ihr lieben Kinderlein" - „Dein Wille, Herr, geschehe" - „O Jesu Christ, wir warten dein" - Klage vor Gottes Leiden „O Ursprung aller Brunnen" - Am Abend „Mit meinem Gott geh ich zur Ruh"

ALSFELDER VOKAL-Ensemble

Ltg. **Wolfgang Helbich**

HEART WARMING

RECORDS

THE FROST BROTHERS ON THE MOVE

33-1/3 RPM

Side 1

PR3M-1617
LPHF 1767
Hi Fidelity

Processed by RCA Victor
Custom Record Division

1. I KNOW THE LORD LAID HIS HAND ON ME
Traditional P.D. 2:00
2. TO WALK IN THY WAY - W. Elmo Mercer ASCAP 2:54
3. RIGHT WILL WIN - V. O. Stamps SESAC 1:41
4. I WANT TO WALK JUST AS CLOSE AS I CAN
Albert Brumley SESAC 2:20
5. THEN THE ANSWER CAME
Henry Slaughter SESAC 2:25
6. I CAN TELL YOU THE TIME
Adger M. Pace SESAC 2:47

THE BENSON CO.
NASHVILLE, TENNESSEE

HEART WARMING

RECORDS

THE FROST BROTHERS ON THE MOVE

33-1/3 RPM

Side 2

Processed by RCA Victor
Custom Record Division

PR3M-1618
LPHF 1767
Hi Fidelity

1. NEARER TO THEE - W. Elmo Mercer ASCAP 2:04
2. WITHOUT HIM - Pierce LeFevre BMI 2:36
3. JUST A CLOSER WALK WITH THEE
Traditional - Benson Arr. ASCAP 2:33
4. AIN'T NOBODY KNOWS - W. Elmo Mercer
ASCAP 1:47
5. I WON'T HAVE TO CROSS JORDAN ALONE
Ramsey-Durham SESAC 2:30
6. THE OLD-TIME PREACHER MAN
Traditional P. D. 1:32

THE BENSON CO.
NASHVILLE, TENNESSEE

BORINQUEN
30 ANIVERSARIO
OLGA Y TONY
© 1975
DISCOS BORINQUEN INC.
A
O.T
33 1/3 RPM
STEREO
CUANDO ESTEMOS VIEJOS
(Dany Martin)
U N O
(Discepolo-Mores)
A M E M O N O S
(Montburn-Ocampo)
MOTIVO SENTIMENTAL
(D.R.)
EL PLEBEYO
(Felipe Pinglo)
SENTIMIENTO GAUCHO
(Fco.Canaro)
PRODUCIDO POR DARIO GONZALEZ - RESERVADO TODOS LOS DERECHOS

BORINQUEN
30 ANIVERSARIO
OLGA Y TONY
℗ 1975
DISCOS BORINQUEN INC.
B
O.T.
33 1/3 RPM
STEREO
PAPA QUIERE A MAMA
(Let.Tony Alvarez)
TOMAME O DEJAME
(J.C.Calderon)
MANO A MANO
(Flores-Gardel-Razzano)
LA PIBA DE MI BARRIO
(D.R.)
TE ADORARE
(Antonio Rodriguez)
GRACIAS, BORINQUEN
(Let.Tony Alvarez)
PRODUCIDO POR DARIO GONZALEZ - RESERVADO TODOS LOS DERECHOS

KOJI PRODUCTIONS

Oscar James

Mujer De Fiesta

Oscar James [illegible]

2. Mujer De Fiesta [illegible]

Rap by [illegible] "[illegible]" [illegible]

Music arranged
conducted & [illegible]
by Frankie McIntosh
Distributed by KOJI Production
(718) 467-7371
P. E. S.

KOJ

PRODUCTIONS

Oscar James

KOJ[illegible]

1. Party Woman

Oscar James - pri.

2. Instrumental - pri.

[illegible]

[illegible]

[illegible]

Contacted by KOJ Production

(718) 447-7571

P. R. S.

PARNASO
RECORDS
LADO A
P-LPS-1192-A
ROMANCE LATINO
ORQUESTA ROMANTICOS DE CUBA
1. MARTA (Simons)
NESSUNO AL MONDO (Crater-Nobb) (2:34)
2. ACERCATE MAS (Farres) AQUELLOS OJOS
VERDES (Mancinelli) (2:38)
3. IL NOSTRO CONCERTO (Bindi-Calabrese)
AMAPOLA (Lacalle) (2:00)
4. CONTIGO EN LA DISTANCIA (De la Luz)
AMOR (Ruiz-Mendez) (2:23)
5. CUBAN LOVE SONG (Fields-McHugh-Stothart)
DUERME (Prado Fuente) (2:41)
Una producción HARA INTERNACIONAL
© 1975 Parnaso Record Co., Inc.
710 - 10th Ave., N.Y.C. 10019

PARNASO
RECORDS
LADO B
P-LPS-1192-B
ROMANCE LATINO
ORQUESTA ROMANTICOS DE CUBA
1. MARIA ELENA (Barcelata)
TE QUIERO DIJISTE (Grever) (2:48)
2. CUANDO VUELVA A TU LADO (Grever)
BESAME MUCHO (Velasquez) (3:56)
3. QUANDO (Tanno) ARRIVEDERCI
(Bindi-Calabrese) SIAE (3:00)
4. ADIOS (Madriguera) LA PUERTA
(Demetrio) (3:13)
5. VEREDA TROPICAL (Curiel)
TRES PALABRAS (Farrés) (2:59)
Una producción MARA INTERNACIONAL
© 1975 Parnaso Record Co., Inc.
118 10th Ave., N.Y.C. 10019

Marca Registrada

ECO

ES UN PRODUCTO Peerless

℗ 1975

33⅓

ECO-25395

Lado A

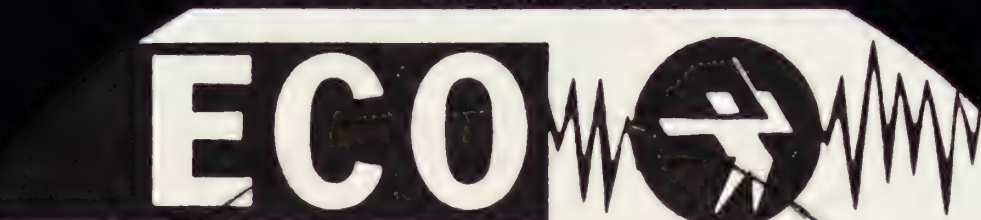
TROPICAL FLORIDA

1-CACHITO DE MI CORAZON (Raymundo Sáenz) 2-BESITOS SI, BESITOS NO (Francisco Cobos) 3-LA MUCHACHA -La Ragazza- (Dámaso Pérez Prado) 4-CHUPANDO CARAMELO (Sylvia D. Grasse) 5-QUE SE MUERAN LOS FEOS (Nicolás García Curiel)

Made in Hialeah, Fla., U.S.A. by Sunshine Records Dist. Inc.

Marca Registrada

ECO



LP

ES UN PRODUCTO **Peerless**

33⅓

℗ 1975

ECO-25395

Lado B

TROPICAL FLORIDA

1-LA PERLA (Oscar Cossio Flores) 2-COSAS -Things- (Darin)
3-EL TIRABUZON (Derechos a disposición del Autor)
4-LA TARANTULA (Florentino Ruiz Carmona)
5-LOS NOVIOS (Mario de Jesús)

Made in Hialeah, Fla., U.S.A. by Sunshine Records Dist. Inc.

ZEIDA
SOC 5830
Licensed from:
CODISCO
© ℗ 1989
GRUPO STAR
"BRINDIS DE AMOR"
SIDE-A
Stereo
33 1/3 RPM
1.-BRINDIS DE AMOR
(Aroldo Molina Molinares)
2.-CUANDO VOLVERA
(Aroldo Molina Molinares)
3.-MI NINA (A.M. Molinares)
4.-NUESTRO AMOR
(A. M. MOLINARES)
MANUFACTURED & DISTRIBUTED BY: SONOTONE MUSIC CO. 4380-N.W 128 ST OPA LOCKA, FL. 33054

SOC 5830

Licenced from:
CODISCO

© ℗ 1989

SIDE-B
Stereo
33 1/3 RPM

GRUPO STAR

"BRINDIS DE AMOR"

1.-LA HIGUARAYA
(Aroldo Molina Molinares)
2.-NO TENGAS MIEDO
(Aroldo Molina Molinares)
3.-ME QUEDARE CONTIGO (A. M. Molinares)
4.-GOTICAS CRISTALINAS
(Aroldo Molina Molinares)

MANUFACTURED & DISTRIBUTED BY: SONOTONE MUSIC CO. 4380-N.W 128 ST OPA LOCKA, FL 33054

ONE PRAYER AWAY

Janet Lynn Skinner

1. **One Prayer Away** 4:54
(D. Edwards, J.L. Skinner) DeJan Pub. Co. (BMI)
2. **Lift Up Your Eyes** 4:03
(D. Kimmey) DeJan Pub. Co. (BMI)
3. **Love Peace Joy** 4:32
(Odell Lockens) Clevetown Pub. (BMI)
4. **Safe In the Arms Of God** 6:07
(D. Edwards, J.L. Skinner) DeJan Pub. Co. (BMI)

WR-8337 / Stereo (WR-08337-A)
Produced and Arranged by Dale Edwards
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B

REJOICE RECORDS • WACO, TEXAS A DIVISION OF WORD, INC.

Rejoice

ONE PRAYER AWAY

Janet Lynn Skinner

A&M RECORDS

1. **Don't Let Go** 4:21
(D. Edwards, J.L. Skinner) DeJan Pub. Co. (BMI)
2. **I Call His Name** 3:45
(Kenneth Edwards) DeJan Pub. Co. (BMI)
3. **I'm Going Through** 4:38
(Dannibelle Hall) Lexicon Music (ASCAP)
4. **In The Garden** 4:51
(C. Austin Miles) The Rodeheaver Co. (ASCAP)

WR-8337 / Stereo (WR-08337-B)
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REJOICE RECORDS • WACO, TEXAS A DIVISION OF WORD, INC

ALLELUIA !

A Praise gathering for believers

1. Narrator—Welcome and Prayer

2. "Let's Just Praise the Lord"
Choir, Audience and Speakers

3. "There's Something About that Name"
Leader, Soloist, Voices of the Past, and Choir

SIDE 1
43417

STEREO
33⅓ RPM

4. "King of Kings" — Choir

5. "Bethlehem . . . Galilee . . . Gethsemane"
Soloist (singing and speaking) and Choir

6. "God Gave the Song"
Narrator and Soloist and Choir

Words and Music: Bill and Gloria Gaither and
Ronn Huff. Sung by the Sanctuary Choir of
the United Presbyterian Church of
Pleasanton, California
Carolyn Helgeson, Director.
Pre-recorded tape accompaniment
arranged and orchestrated
by Ronn Huff.

ALLELUIA !

A Praise gathering for believers

1. "Let's Just Praise the Lord" - Reprise
Choir and Audience
2. Testimony
Duo, "The Longer I Serve Him", and Choir
3. Testimony
Duo, Trio, and Choir
"The Old Rugged Cross Made The Difference"
"I Believe in a Hill Called Mt. Calvary"
4. Testimony
"Because He Lives" - Soloists and Choir

SIDE 2
43417

STEREO
33⅓ RPM

5. Finale
"Something Beautiful" - Soloist (singing and speaking)
Choir and Audience
"Let's Just Praise the Lord" - Choir and Audience
"Get All Excited" - Choir, Audience, Soloist
"Because He Lives" - Choir and Audience
"Alleluia" - Choir and Audience
6. Narrator—Prayer of Thanks
Choir - Prayer Response

Words and Music: Bill and Gloria Gaither and
Ronn Huff. Sung by the Sanctuary Choir of
the United Presbyterian Church of
Pleasanton, California
Carolyn Helgeson, Director.
Hammond Organ accompaniment
arranged and orchestrated
by Ronn Huff.

THE MESSIAH

by

GEORG FRIEDRICH HANDEL

Christmas portion

The First Christian Church Choir
with String Ensemble
Palo Alto, California

PRISCILLA SALGO, Conductor

FLORENCE CHINO, Organ

SIDE 1

33⅓ RPM Microgroove
AES Equalization

I. OVERTURE

II. COMFORT YE MY PEOPLE

Jess Thomas, tenor

III. EVERY VALLEY SHALL BE EXALTED

Jess Thomas, tenor

IV. AND THE GLORY OF THE LORD

Chorus

V. THUS SAITH THE LORD

Winther Anderson, baritone

THE MESSIAH

by

GEORG FRIEDRICH HÄNDEL

Christmas portion

The First Christian Church Choir
with String Ensemble
Palo Alto, California

PRISCILLA SALGO, Conductor

FLORENCE CHINO, Organ

SIDE 4

33⅓ RPM Microgroove
AES Equalization

I. REJOICE GREATLY

Ruth Roehr, soprano

II. HE SHALL FEED HIS FLOCK

Joan Stensen, contralto

III. SURELY HE HATH BORNE OUR GRIEFS

Chorus

IV. HALLELUJAH

Chorus

THE MESSIAH

by

GEORG FRIEDRICH HÄNDEL

Christmas portion

The First Christian Church Choir
with String Ensemble
Palo Alto, California

PRISCILLA SALGO, Conductor
FLORENCE CHINO, Organ

SIDE 2

33⅓ RPM Microgroove
AES Equalization

I. BUT WHO MAY ABIDE
Winther Anderson, baritone

II. BEHOLD, A VIRGIN SHALL CONCIEVE
OH THOU THAT TELLEST GOOD TIDINGS
Joan Stensen, contralto, and Chorus

III. FOR, BEHOLD, DARKNESS SHALL
COVER THE EARTH
Winther Anderson, baritone

IV. THE PEOPLE THAT WALKED IN
DARKNESS
Winther Anderson, baritone

THE MESSIAH

by

GEORG FRIEDRICH HÄNDEL

Christmas portion

The First Christian Church Choir
with String Ensemble
Palo Alto, California

PRISCILLA SALGO, Conductor

FLORENCE CHINO, Organ

SIDE 3

33⅓ RPM Microgroove
AES Equalization

I. FOR UNTO US A CHILD IS BORN

Chorus

II. PASTORAL SYMPHONY

III. THERE WERE SHEPHERDS
AND LO! THE ANGEL OF THE LORD
AND THE ANGEL SAID
AND SUDDENLY THERE WAS WITH
THE ANGEL

Ruth Roehr, soprano

GLORY TO GOD

Chorus

LONDON

LONG PLAYING

full frequency range recording

SPEED 33-1

SPECIFY:
LL.1254
(Slides)
NO. 1

BRITTEN: SAINT NICOLAS, Op. 42

Cantata for tenor solo, mixed chorus, piano, dual
mewes, [illegible] and organ.
1. Introduction; 2. The birth of Nicolas; 3. Nicolas
devotes himself to God; 4. He [illegible] to Palestine;
5. He comes to Piers and is chosen bishop
PETER PEARS—Tenor; DAVID
HEMMINGS—Boy Soprano
and THE ALDEBURGH FESTIVAL CHORUS
AND ORCHESTRA
cond. by BENJAMIN BRITTEN
(Noble Dowers—Organ)

MADE IN ENGLAND

LONDON

LONG PLAYING

full frequency range recording

LL.1254

NO. 2

BRITTEN: SAINT NICOLAS, Op. 42

Cantata for Tenor Solo, Mixed Chorus, Main Unit, Strings, Percussion and Organ

1. Punks, Grim Pirates; 2. Mistake and the Nickel Bowl; 3. Six Pipes and Nine Lines Works; 4. The Death of Nicolas

PETER PEARS—Tenor; DAVID HEMMINGS—Boy Soprano

and THE ALDEBURGH FESTIVAL CHORUS AND ORCHESTRA

conducted by BENJAMIN BRITTEN

(Frank Thomas—Organ)

MADE IN ENGLAND

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LS-36 Wolfgang A. Mozart SIDE 1

Collected Works for Violin and Piano (KV6-547) Volume I

DANIEL and MACHIKO KOBIALKA, Violin and Piano

Sonata in D Major, KV7 (Paris 1764) "Jugendsonate"

Allegro Molto 3:26

Adagio 2:20

Menuet I and II 2:17

Sonata in C Major, KV303 (Komponiert 1778)
"Mannheimer Violinsonate"

Adagio non Troppo - Molto Allegro - Adagio - Molto Allegro 7:37

Tempo di Menuette 3:59

Total Time 19:46

Pressed in W. Germany

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LS-36 Wolfgang A. Mozart SIDE 2

Collected Works for Violin and Piano (KV6-547) Volume I

DANIEL and MACHIKO KOBIALKA, Violin and Piano

Sonata in E minor, KV60 (Italien 1773)
"Romantische Violinsonate"

Adagio 3:57
Allegro con Spirito 2:30
Rondo "Tempo di Menuetto" 3:57

Sonata in G Major, KV301 (Komponiert 1778)
"Mannheimer Violinsonate"

Allegro con Spirito 5:49
Allegro 3:24

Total Time 19:37
Pressed in W. Germany

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NUMBER
22

SIDE 1

LIVE! IN CONCERT
MIDSUMMER MOZART
FESTIVAL ORCHESTRA
Conducted by George Cleve
Mark Brandenburg, Clarinet
MOZART: Concerto for Clarinet and Orchestra in A Major, K. 622
1. Allegro
2. Adagio

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NUMBER
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SIDE 2

LIVE! IN CONCERT
MIDSUMMER MOZART
FESTIVAL ORCHESTRA
Conducted by George Cleve

Mark Brandenburg, Clarinet (conclusion)
Rondo. Allegro
Overture to "The Magic Flute," K. 620
Aria: "Parto, parto, ma tu ben mio,"
from La Clemenza di Tito, K. 621
Leslie Richards, Mezzo-Soprano

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NUMBER
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SIDE 1

LIVE! IN CONCERT
MIDSUMMER MOZART FESTIVAL ORCHESTRA

Conducted by George Cleve

Mark Brandenburg, Clarinet

MOZART: Concerto for Clarinet and Orchestra in A Major, K. 622

1. Allegro
2. Adagio

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NUMBER
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SIDE 2

LIVE! IN CONCERT
MIDSUMMER MOZART
FESTIVAL ORCHESTRA

Conducted by George Cleve

Mark Brandenburg, Clarinet (conclusion)

Rondo. Allegro

Overture to "The Magic Flute," K. 620

Aria: "Parto, parto, ma tu ben mio,"
from La Clemenza di Tito, K. 621

Leslie Richards, Mezzo-Soprano

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Oh Du schöner Rosengarten

"Deutscher Jugendchor" San Francisco

Chor Direktor: Gottfried Fritzl

SEITE A

SAC-1467

℗ 1979 Der Deutsche Jugendchor San Francisco

1. Froh In Den Tag Hinein
2. Heiden Röslein
3. Im Schönsten Wiesengrunde
4. Das Maiendöckchen
5. Der Glockenjodler
6. Über Allen Gipfeln Ist Ruh'
7. Herr, Bleibe Bei Uns
8. Abendstille Überall
9. Oh. Du Schöner Rosengarten

Oh Du schöner Rosengarten

"Deutsheer Jugendchor" San Francisco

Chor Direktor: Gottfried Fritzl

SEITE B

SAC-1467

© 1979 Der Deutsche Jugendchor San Francisco

1. Die Güldne Sonne
2. Danket Dem Herrn
3. Wiegenlied
4. Mutter, Ich Bin Dir So Gut
5. He, Ho, Spann Den Wagen An
6. "Edelweiss"
7. O, Du Stille Zeit
8. "The Sound of Music"

VB
VOICE BOX
THE SPARROW
WE'RE IN THIS TOGETHER
SIDE ONE
VB4009
Producer
Mark Blackwood
1. HE LEADETH ME
2. WALK IN THE WAY
3. THE ONE FOR ME
4. HOLE IN YOUR HEART
5. (LOVE ENOUGH TO)
TURN YOUR HEART AROUND
℗ &
Voice Box Records 900 White Station Memphis, TN 38117

VB
VOICE BOX
THE SPARROW
WE'RE IN THIS TOGETHER
SIDE TWO
VB4009
Producer
Mark Blackwood
1. CREDIT WHERE CREDIT IS DUE
2. LONG DISTANCE RUNNER
3. SHOW ME YOUR WAYS
4. WE'RE IN THIS TOGETHER
Voice Box Records, 900 White Station, Memphis, TN 38117

TEMPLE SINAI
PRAYERS OF THE SYNAGOGUE

by

William Kopans, Tenor
Evelyn Borofsky-Roskin, Organist
Commentary by Rabbi Beryl D. Cohon,
Temple Sinai, Brookline, Mass.

33⅓ RPM 8368-A
Side 1

1. Elohenu Velohey Avosenu A. Idelsohn
2. Grant Us Peace I. Freed
3. Yismechu I. Freed
4. Yevorechecho L. Naumbourg
5. Kiddush (Festival) S. Secunda

TEMPLE SINAI
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Temple Sinai, Brookline, Mass.

33⅓ RPM 8368-B
Side 2

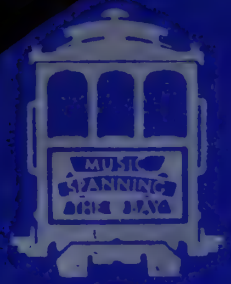
6. Kol Nidre arr. J. S. Roskin
7. How Beautiful Upon the Mountain J. F. Harker

RUPERT
RECORDS

SAN FRANCISCO'S
BILL SACHE
and Orchestra at the
St. Francis Hotel

SIDE 1 — 33⅓ RPM

1. THAT'S A PLENTY (R. Gilbert-L. Pollack) 2:06
2. LIVE FOR LIFE (N. Gimbel-F. Lai) 3:22
3. ES TO ES CHA CHA (Traditional) 2:14
4. THAT OLD FEELING (Brown-Fain) 2:52
5. Medley: 2:41
   a. HELLO DOLLY (Jerry Herman)
   b. MAME (Jerry Herman)
   c. CABARET (F. Ebb-J. Kander)



RUPERT
RECORDS

SAN FRANCISCO'S
BILL SACHE
and Orchestra at the
St. Francis Hotel

SIDE 2 — 33⅓ RPM

1. I LEFT MY HEART IN SAN FRANCISCO 2:54
(G. Cork-D. Cross)
2. I FEEL GOOD (James Brown) 3:33
3. WAVE (A. C. Jobim) 3:16
4. PROUD MARY 4:12
(John Fogarty)

Winstarr Records

Terry Bremkamp

Works of Llobet, Sor and Carcassi

Side I

La Nit de Nadal *(El Decembre Congelat)* The Night of Christmas *(The December Freeze)*	(Llobet)	1:48
Minuet in D	(Sor)	2:34
Variations on a Theme of Mozart	(Sor)	10:01
Etude No. 25 Allegro Brilliante	(Garcassi)	2:22
La Filla del Marxant *(The Daughter of The Merchant)*	(Llobet)	3:17

Terry Bremkamp

Works of Llobet, Sor and Carcassi

El Testament d' Amelia *(The Testament of The Queen)*	(Llobet)	2:04
Cancó del Lladre *(Song of The Thief)*	(Llobet)	2:12

Side II

La Filadora *(The Weaver)*	(Llobet)	1:51
Lo Fill del Rei *(The Son of The King)*	(Llobet)	1:55
Lo Rossignol *(The Nightingale)*	(Llobet)	1:20
Plany	(Llobet)	2:43
El Mestre *(The Teacher)*	(Llobet)	3:56
La Hereu Riera	(Llobet)	1:17

Winnstave Records

SIDE 2

PLD - 5011
STEREO

AMARTIA MOU KI' AMARTIA SOU...
GEORGE PASPATIS

1. Harami sou harami sou
2. Ola ine mia zaria
3. San skia me kinigas
4. Kori tou Psiloriti
5. Barba Spiro
6. Tathele i mamaka sou

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HI-FI

Musidisc

LATIN MAGIC

The Romanticos De Cuba Orchestra

KO8P-2810

M-6008-A

RIAA Curve

1) - FASCINATION - ECSTASY
(F. D. Marchetti) - (Otto Cesana)
2) - AMAPOLA - SIETE NOTAS DE AMOR
(J.M. Lacalle) - Santiago (Chago) Alvarado
3) - MARIA ELENA - INDIA
(L. Barcelata - S.K. Russel - (J.A. Flores-M. Ortiz Guerrero)
4) - SUAS MAOS - EU NAO EXISTO SEM VOCE
(Pernambuco-Antonio Maria) - (Antonio Carlos Jobim-Vinicius de Moraes)
5) - ESPERAME EN EL CIELO - TU ME ACOSTUMBRASTE
(Francisco (Paquito) Lopez V.)- (Frank Dominguez)
6) - SE ALGUEM TELEFONAR - CASTIGO
(Alcyr Pires Vermelho-Jair Amorim)-(Dolores Duran)

super sound system

HI-FI

Musidisc

LATIN MAGIC

The Romanticos De Cuba Orchestra

KO8P-2811

M-6008-B

RIAA Curve

1) - SIBONEY - DESESPERADAMENTE
(Ernesto Lecuona) - (Gabriel Ruiz-Lopez Mendez)
2) - AQUELLOS OJOS VERDES - NOCHE DE RONDA
(Nilo Menendez-A. Utrera) - (Maria Tereza Lara)
3) - CUANDO TU ME QUIERAS - REGALO DE VIAJE
(Raul Shaw Moreno-Mario Barrios) - (Agustin Lara)
4) - TILL . . . - LOVE LETTERS
(Sigman-Danvers)-(Victor Young-Edward Heyman)
5) - BALADA TRISTE - ONTEM E HOJE
(Dalton Vogeler-Esdras Silva) - (Getulio Macedo-Irani de Oliveira)
6) - QUIEREME MUCHO - VEREDA TROPICAL
(Gonzalo Roig)-(Gonzalo Curiel)

super sound system

THAT'S JUST LIKE JESUS

NEW HAPPINESS SINGERS

SIDE ONE
760815

STEREO
33 1/3 RPM

1. NO SHORTAGE (On God's Love)
   Gary Paxton - 2:13
2. A SONG TO SING AT MIDNIGHT
   Gordon Jensen - 2:02
3. I'LL SEE YOU IN THE RAPTURE
   Charles Feltner - 3:14
4. SAILING TOWARD HOME
   Dottie Rambo & Don Sumner - 3:10
5. SWEET SWEET SPIRIT
   Doris Akers - 2:09

CYBERTEKNICS CREATIVE RECORDING CR. DAYTON, OHIO 45403

THAT'S JUST LIKE JESUS

NEW HÁPPINESS SINGERS

SIDE TWO
760815

STEREO
33 1/3 RPM

1. WE'RE TOGETHER AGAIN
   Gordon Jensen & Wayne Hilton - 3:55
2. STATUE OF LIBERTY
   Neil Enloe - 4:32
3. THAT'S JUST LIKE JESUS
   Garland Craft - 2:53
4. HE'S BEEN MY DEAREST FRIEND
   Gordon Jensen - 3:16
5. JESUS, HOW I LOVE YOU
   Cindy Cruse - 3:12

CYBERTEKNICS CREATIVE RECORDING CO., DAYTON, OHIO 45405

GUNN

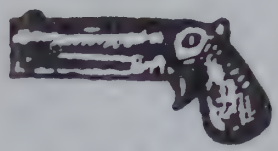
EDDIE BAYARD
& his BOURBON STREET FIVE
WITH VIC TOOKER

SIDE 1
STEREO

34359

1. COME BACK SWEET PAPA
(Paul Barbarin, Luis Russell) 4:43
2. JUST A CLOSER WALK WITH THEE
(Traditional) 4:33
3. CONTI STREET PARADE
(Delay, Purnell, Floyd Levin) 4:58
4. NEW ORLEANS
(H. Carmichael) 4:10

GUNN



EDDIE BAYARD
& his BOURBON STREET FIVE
WITH VIC TOOKER

SIDE 2
STEREO

34360

1. SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE
(I. Levine, L.R. Brown) 3:40
2. CANAL STREET BLUES
("King" Oliver) 4:25
3. KANSAS CITY MAN
(C. Williams) 5:35
4. ORIGINAL DIXIELAND ONE STEP
(LaRocca) 4:42

Mark

CUSTOM RECORDING DIVISION

side one

1976
PENN STATE UNIVERSITY MARCHING BLUE BAND

Dr. Ned C. Deihl, Director

9076 Willoughby Rd.
Pittsburgh, Pa., 15237

MC-9128A

stereophonic

1. NITTANY LION SPECIAL
2. PREGAME
3. ALMA MATER
4. FITE ON STATE
5. PAGLIACCI
6. I DON'T KNOW HOW TO LOVE HIM
7. LOVE WILL KEEP US TOGETHER
8. PRIMAL SCREAM
9. YESTERDAY
10. LAND OF MAKE BELIEVE

33⅓ rpm

(29980)

Mark

CUSTOM RECORDING DIVISION

side two

1976
PENN STATE UNIVERSITY
MARCHING BLUE BAND
Dr. Ned C. Deihl, Director

9076 Willoughby Rd.
Pittsburgh, Pa., 15237

MC-9128B

stereophonic

1. PENN STATE MEDLEY
2. SUPERSTAR
3. PINBALL WIZARD
4. SEPTEMBER SONG
5. I HOPE I GET IT/ONE
6. MUSIC AND THE MIRROR
7. YOU'RE STILL THE ONE
8. LAURA
9. BOO GONK
10. SEND IN THE CLOWNS

33 1/3 rpm

(29980)

DELTA®
RECORDS

GLORY TO GOD

NORTH PARK COLLEGE CHOIR AND ORCHESTRA

Chicago, Illinois

David L. Thorburn, *Director*

SIDE ONE

STEREO

1. FOR UNTO US A CHILD IS BORN...Handel
2. GLORY TO GOD...Handel
3. SURELY HE HATH BORNE OUR GRIEFS...Handel
4. ALL WE LIKE SHEEP HAVE GONE ASTRAY...Handel
5. LET ALL THE ANGELS OF GOD WORSHIP HIM...Handel
6. HALLELUJAH...Handel

DRS83-311A
(42077)

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RECORDS

GLORY TO GOD

NORTH PARK COLLEGE CHOIR AND ORCHESTRA

Chicago, Illinois

David L. Thorburn, *Director*

SIDE TWO

STEREO

1. AWAY IN A MANGER...arr. Willcocks
2. CHRISTO PAREMUS CANTICA...ed. David Wulstan
3. HOW FAR IS IT TO BETHLEHEM...Geoffrey Shaw
4. THE HOLLY AND THE IVY...R. Boughton
5. BALLET'S LULLABY...ed. David Wulstan
6. AMEN...Handel

DRS83-311B
(42077)

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REV. CAREY LANDRY

The Spirit Is A-Movin'

NORTH AMERICAN LITURGY RESOURCES
Cincinnati, Ohio

STEREO

Side ONE
522F12A

1. The Spirit is A-Movin'
2. Shout Joyfully!
3. Voices
4. Men of Faith
5. What Would You Have Us Do?
6. Come, Let Us Go

REV. CAREY LANDRY

The Spirit Is A-Movin'

NORTH AMERICAN LITURGY RESOURCES
Cincinnati, Ohio

Side TWO
522F12B

STEREO

1. Come Follow Me
2. Praise, Lord!
3. Pardon Your People
4. Come O Holy Spirit
5. Where Two Or Three
6. Stay With Us O Lord

RCA VICTOR

DEL HIPOCAMPO CON SABOR

RENATO SALANI y su Conjunto

LPV-7600

LADO-A

Hecho en Grabaciones ANTOR, S. A.

1) PIEDRAS (Pieretti-Richigianco-Salani) — 2) LA ENAMORADA DE UN AMIGO MIO (Roberto Carlos) — 3) EL HANKY PANKY (Barry-Greenwich-Muñoz) — 4) CANCION DE AMOR AUSENTE - Canta: R. Salani con Rina Farina (Baden-Vinicius-Salani) — 5) MI TELEFONITO - Canta: Manolo Mercerón (Oreste Bucceri) — 6) EL CARNAVAL QUE YO BRINQUE (Joao Roberto Kelly-D. Nasser)

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DISTRIBUYE HERMANOS ANTOR, S. A.

HECHO EN VENEZUELA

MARCA (R) REGISTRADA

LONG 33⅓ PLAY

RCA VICTOR
HIS MASTER'S VOICE
DEL HIPOCAMPO CON SABOR
RENATO SALANI y su Conjunto
LPV-7600
LADO-B
Hecho en Grabaciones ANTOR, S. A.
1) NO PIERROT - Instrumental (R. Salani-E. Constanzo) -
2) A LITTLE BIT ME A LITTLE BIT YOU (Yo Soy un
Soñador) - Canta: C. Salani (Neil Diamond-R. Salani) -
3) CORAZON LOCO (Ambrosino-Savio-Salani) —
4) EL CONOTO -Canta: V. Desiderati (D. en D.) —
5) UN HOMBRE Y UNA MUJER -Solista: J. Ri-
vero (F. Lai-P. Barouh) — 6) TE SUEÑO
CALIFORNIA (J. Phillips)
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DISTRIBUYE HERMANOS ANTOR, S. A.
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HECHO EN VENEZUELA
LONG 33⅓ PLAY

WEST RIVER RECORDS

SIDE ONE

WR-005

APRIL 2:27
IN DUE TIME 3:58
SUNDOWN 4:47
'TILL THE FAT LADY SINGS 4:42
THE BAIT FISHERMAN 1:42

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WEST RIVER RECORDS

SIDE TWO

WR-005

THE TWENTY THIRD OF NOVEMBER 4:21
KENTUCKY BLUE 4:04
SUMMERBOY 3:46
EPITAPH FROM FAIRROWS HEAD 3:49
WHEN A WOMAN LOSE A CHILD 2:54

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Kenneth Fisher and The Sounds of Victory

"Jesus Looked On Me"

Side 1

KF328510
33 1/3 RPM

1. *Bless That Wonderful Name 3:46*
2. *Jesus Looked On Me 4:42*
3. *He Shall Reign 3:13*
4. *God Saw Fit 4:11*
5. *Time Is Winding Up 4:20*

For Booking, Contact: THE SOUNDS OF VICTORY • c/o Kenneth Fisher • P. O. Box 56268 • Washington, D. C. 20011 • (202) 726-0529

Kenneth Fisher and The Sounds of Victory

"Jesus Looked On Me"

Side 2

KF328510
33 1/3 RPM

1. Long As I Live (I'll Praise The Lord) 4:54
2. I Can Do All Things Through Christ That Strengthens Me 4:53
3. At The Altar 3:55
4. Things Are Gonna Get Better 2:55

For Booking. Contact: THE SOUNDS OF VICTORY • c/o Kenneth Fisher • P. O. Box 56268 • Washington, D. C. 20011 • (202) 726-0529

Produced by Gerry Ouellette
and Steve Kuether

Side 1
33rpm Stereo
33cms 020a
(32970)

SEASONS CHANGE

GERRY OUELLETTE

℗ Gerry Ouellette 1978

1. SEASONS CHANGE 3:20
2. SATURDAY MORNING 2:34
3. WHAT I'D LIKE TO DO FOR YOU 3:49
4. RAGMUFFIN BLUES 2:48
5. I DO, DO YOU? 2:13
6. DO YOU STILL MISS ME? 3:47

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Produced by Gerry Ouellette
and Steve Kuether

Side 2
33rpm Stereo
33cms 020b
(32970)

SEASONS CHANGE

GERRY OUELLETTE

P Gerry Ouellette 1978

1. THE ONE I LOVE 4:40
2. OH ANNIE 2:15
3. SOMETIMES 2:44
4. RAINY DAY 2:32
5. SWEET CHARIOT 4:38
6. I REMEMBER 3:16

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Gerry Ouellette except
Sweet Chariot (traditional).
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ARCANO
RECORDS

MARCO ANTONIO MUÑIZ

(Same)

Estereo

Lado **A**

DKL1-3533
(DKL1-3533-A)

1 QUE EMPIECE LA FIESTA
(R. Fuentes/J. Ferrer)

MARCO ANTONIO MUÑIZ
Arr. y Dir.: Chucho Ferrer
Produccion y Direccion General: Ruben Fuentes
Arreglos y Direccion Musical: Jesus Ferrer
Coros: Lupita Hernandez y Familia
Grabacion y Mezcla: Samuel Ovilla
Realizado por: Ruben Fuentes
(Grabado en México)

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ARCANO
RECORDS

MARCO ANTONIO MUÑIZ

(Same)

Estereo
Lado **B**

DKL1-3533
(DKL1-3533-B)

1 LA MUÑECA FEA (Gabilondo Soler-Cri Cri)
2 LA PATITA-EL CHORRITO
(Gabilondo Soler-Cri Cri)
3 NEGRITO SANDIA (Gabilondo Soler-Cri Cri)
4 EL RATON VAQUERO
(Gabilondo Soler-Cri Cri)
5 MARCHA DE LAS LETRAS
(Gabilondo Soler-Cri Cri)

MARCO ANTONIO MUÑIZ
Arr. y Dir.: Chucho Ferrer/Produccion y Direccion General: Ruben Fuentes/Arreglos y Direccion Musical: Jesus Ferrer/Coros: Lupita Hernandez y Familia/Grabacion y Mezcla: Samuel Ovilla/Realizado por: Ruben Fuentes (Grabado en México)

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TONE
SONO
LATIN
RECORDS™
OMAR
SO-1135
Licensed from:
Musical Production
SIDE-A
Stereo
33 1/3 RPM
LOS SABROSOS DEL MERENGUE
©℗1987
1.-ME SIENTO FELIZ
(Chico Alejandro)
2.-ADOLECENTE
(Adt. Antonio L. Rivera)
3.-NUNCA CAMBIES
(Napoleón)
4.-QUE VENGA EL CHORRO
(Antonio L. Rivera)
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Licensed from:
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Stereo
33 1/3 RPM
LOS SABROSOS DEL MERENGUE
©℗1987
1.-OTRO OCUPA MI LUGAR
(D.R.)
2.-NUESTRO AMOR
(D.R.)
3.-ENSEÑAME
4.-MALA SUERTE
(Enrique Feliz)
MANUFACTURED & DISTRIBUTED BY: SONOTONE
1-7-88

CHERRYSTONE BAPTIST CHURCH MISSIONARY CIRCLE

presents

PRAISE YE THE LORD

L.P.-04 SIDE 1

1. PRAISE YE THE LORD - Horace Donnell
2. YES, JESUS LOVES ME
3. IT IS NO SECRET
4. I AM THINE OH LORD—AMAZING GRACE
5. I COME TO THE GARDEN ALONE—
   GOD WILL TAKE CARE OF YOU
6. JESUS PILOT ME—
   IT PAYS TO SERVE JESUS
7. THE OLD RUGGED CROSS—
   SWEET HOUR OF PRAYER

CHERRYSTONE BAPTIST CHURCH MISSIONARY CIRCLE

presents

PRAISE YE THE LORD

L.P.-04 SIDE 2

1. JUST AS I AM—
IT IS MORNING IN MY HEART—
FAITH OF OUR FATHERS
2. ONWARD CHRISTIAN SOLDIERS
3. NEAR THE CROSS
4. BRING THEM IN
5. COME BY HERE
6. I LOVE THE LORD - Horace Donnell
7. THY HOLY WILL BE DONE

AAMCO

FULL FREQUENCY SOUND

LET'S GO DANCIN' — TED STEELE

1. MEDLEY:
   WHISPERING (Coburn-Rose-Schonberger)
   DOWN AMONG THE SHELTERING PALMS (Olman-Brockman)
   STUMBLING (Confrey)

STEREO
ALS - 78

SIDE 1

2. YOU WERE MEANT FOR ME (Brown-Freed)
3. MEDLEY:
   I'M NOBODY'S BABY (Davis-Ager-Santley)
   THANKS A MILLION (Kahn-Johnston)
   WHEN YOU WORE A TULIP (Wenrich-Mahoney)
4. I'M THRU WITH LOVE (Livingston-Malneck-Kahn)
5. MEDLEY:
   AT SUNDOWN (Donaldson)
   I CRIED FOR YOU (Freed-Arnheim-Lyman)
   HOLD ME (Little-Oppenheim-Schuster)
6. DEEP PURPLE (DeRose-Parish)

A DIVISION OF ALISON ENTERPRISES INC.

AMCO

FULL FREQUENCY SOUND

LET'S GO DANCIN' — TED STEELE

1. MEDLEY:
   SINGING IN THE RAIN (Freed-Brown)
   SOMEBODY STOLE MY GAL (Wood)
   MAYBE (Flynn-Madden)

STEREO
ALS - 78

SIDE 2

2. I DON'T KNOW WHY (Ahlert-Turk)
3. MEDLEY:
   DO YOU EVER THINK OF ME (Kerr-Cooper-Burtnett)
   LINGER AWHILE (Rose-Owens)
   ROSE ROOM (Williams-Hickman)
4. I'M IN THE MOOD FOR LOVE (McHugh-Fields)
5. MEDLEY:
   SWINGING DOWN THE LANE (Jones-Kahn)
   FIVE FOOT TWO (Henderson-Lewis-Young)
   SHOULD I (Freed-Brown)
6. DON'T BLAME ME (Fields-McHugh)

A DIVISION OF ALISON ENTERPRISES INC.

JEAN AND MAXINE
RECORDS

BY
JEAN AND MAXINE

STEREO
Side A

JM-1001
(8500)

1. ALL THINGS IN JESUS (Harry Dixon Loes) (Singspiration)
2. JESUS, LOVER OF MY SOUL (Charles Wesley) (Salvation Army)
3. FEAR NOT (Kenneth Wells) (Rodeheaver)
4. IN THE GARDEN (C. Austin Miles) (Salvation Army)
5. NOW I BELONG TO JESUS (Norman J. Clayton) (Salvation Army)

Recorded at Natural Sound Studio

JEAN AND MAXINE
RECORDS

BY
JEAN AND MAXINE

STEREO
Side B

JM-1001
(8501)

1. HE TOUCHED ME (William J. Gaither) (Gaither)
2. DOWN FROM HIS GLORY
   (William E. Booth-Clibborn) (Salvation Army)
3. DAY BY DAY (Linda Sandwell T.A.L.S.)
   (Singspiration)
4. JESUS GIVES ME A SONG (Homer W. Grimes)
   (Singspiration)
5. FOR ALL MY SIN (Norman J. Clayton)
   (Lillenas)

Recorded at Natural Sound Studio

T. C. L.

NEVERSINK #32 CONCERT BAND

Barclay Recording Co.
Orwigsburg, Pa.

STEREO

SIDE I

1969-1

1. Tall Cedars March
2. Acropolis March
3. Old Berks
4. National Emblem
5. Amor Patriae
6. Porter's Catalina Band

T. C. L.

NEVERSINK #32

CONCERT BAND

Barclay Recording Co.
Orwigsburg, Pa.

STEREO

SIDE II

1969-2

1. Supreme Triumph
2. Anthes
3. This Is My Country
4. The Kilties
5. National Spirit
6. The Stars and Stripes Forever

DIE ORIGINAL SCHNEETHALER

STEREO
PHI 451 A

Side 1

PHILIPS

1. Annemarie (R. Niel) 2:47
2. Gold und Silber (F. Lehar/W. Raschek) 2:26
3. Hohe Tannen (K. Farmer/W. Maidorn) 2:50
4. Hoch drob'n auf dem Berg (F. Grothe/E. Marischka) 2:29
5. O du mein Edelweiss (P. Rohricht) 2:45
6. Uber's Jahr, wenn die Kornblumen bluhen 2:30

Total Time: 16:05

DIE ORIGINAL SCHNEETHALER ORCHESTRA

DIE ORIGINAL SCHNEETHALER

STEREO
PHI 451 B

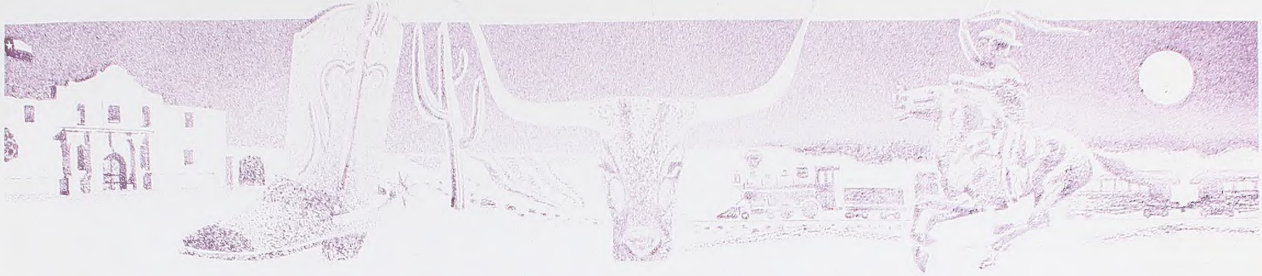
Side 2

PHILIPS

1. Im Abendrot (K. Farmer/W. Maidorn) 2:46
2. Ich mocht' sogern dein Herz Klopfen hor'n (J. Sirowy/H. Werner) 2:41
3. Holdrich, liebes Echo (B. de Weille/W. Rothernburg) 2:37
4. Die Fischerin vom Bodensee (G. Winkler) 2:42
5. Vergissmeinnicht (Farmer/Valentin) 2:55
6. Schneewalzer (Volksw./arr. Maidorn/Valentino 2:06

Total Time: 16:10

DIE ORIGINAL SCHNEETHALER ORCHESTRA



In American mythology no place, no single geographic location, looms as large as Texas. This preeminence is the result, in part, of the physical size of the state. It owes something to history as well. And to a combination of the brag-talk of natives and the romantic notions of non-Texans. Cattle, oil, and lots of money also contribute to the image of a Texas that is larger than life. The "bigness" of Texas also applies to its music traditions—From Eck Robertson and Vernon Dalhart to modern C&W, Texas and its musicians have been influential, almost dominant. Even Mississippi-born Jimmie Rodgers considered himself more Texan than not.

In July 1985 in a shaded valley near Fair Hill, Maryland, the Brandywine Friends of Old Time Music presented part of the Texas music story to several thousand old time and country music fans. Although they could only present several slices of Texas music, the representatives of musical Texas they selected were vital, exciting and musically superior examples of what Texas has meant to American music.

It may be difficult to picture a Mariachi Orchestra at a Mountain Music Convention. But for those present it was not only natural, it was exhilarating. Mariachi America, an eight-piece orchestra from Mexico, is one of the foremost organizations of its kind and has toured successfully throughout Mexico and the American Southwest. The Mariachi tradition originated in the area of Guadalajara, Jalisco, from the musical groups hired to entertain at weddings and other celebrations (The word "Mariachi" is from the French for wedding.) The music has now developed a highly popular vocal and orchestral style that has been influential in both Mexican and non-Mexican American traditions. Those who attended Brandywine '85 will testify that it has considerable visual impact as well.

The members of Mariachi America are Enrique Castaneda (guitar), Efrain Hernandez (vihuela), Hilario Rodriguez (guitarron), Mariano Ramirez (violin), Saul Enriquez (violin), Porfirio Palomo (violin), Jesus Ramirez (trumpet), and Rafael Mendoza (trumpet). The orchestra also features the vocals of Malena Cano. Known professionally as "La Perla", she sang her way to first-place in a radio talent contest at age 10 and has since sung her way to the top of the Mariachi world. She has performed on radio and television, in concerts and festivals from Mexico City to Washington, D.C., and has been a successful recording artist.

Shaped by generations of fiddlers playing for dances and contests, Texas-style fiddling is both distinctive and exciting. Texas fiddle style has also borrowed swing and is identified by its finely shaped, intricate tunes and by the fiddler's attention to melodic detail. Junior Daugherty is a champion fiddler who has won competitions throughout the southwest. An expert in a variety of fiddle styles, Daugherty [backed by Bo Lipari] demonstrates with both consummate skill and taste why Texas-style is so widely respected and copied.

The Texas Playboys were formed by the late Bob Wills in 1933. From that time until Wills' death in 1975, the band was synonymous with Western Swing. Indeed, the band was so popular that it wasn't long before Wills' widow, Betty, asked Leon McAuliffe to reorganize the group. As the Brandywine audience was quick to realize the band still swings, bringing Texas swing to new audiences as well as old fans with a vitality that keeps it as fresh as it was in 1933. The Texas Playboys are Leon McAuliffe (steel guitar, vocal), Leon Rausch (lead vocal), Al Stricklin (piano), Smokey Dacus (drums), Eldon Shamblin (guitar), Joe Ferguson (bass), and Gene Gasaway and Bob Boatright (fiddles).

Every year when the Brandywine Friends of Old Time Music selects a theme for its Mountain Music Convention it invites musicians who are carrying the traditions beyond their time and place of origin. At Brandywine '85 a number of musicians paid homage to the music of Texas, demonstrating just how deep an imprint the Lone Star State has made on American country music. The range is as broad as could be—from Mike Seeger's jew's harp rendition of Eck Robertson's 1922 version of "Sally Goodin" through Mac Benford's old time dance tunes to Suzanne Edmundson's beautiful rendering of Lefty Frizzell's "If He Just Helps Me Get Over You".

Mac Benford's Old Time Band consists of Mac on banjo, Bo Lipari (guitar), Woody Woodring (fiddle), Jim Miller (fiddle) and Jenny Cleland Vidich (bass). Suzanne Edmundson was backed up by: Tony Marcus (fiddle), Paul Herling (fiddle), Doug Dorschug (bass) and Ed Snodderly (dobro).

Texas musicians from Mariachi to Swing. All at Brandywine '85. And they were only a part of the weekend. To present a truly complete picture of Texas music the festival would have had to have lasted all summer (And this would have been a twenty record set). The picture, limited as it is, is still a beautiful one. To get a better picture of Texas music, you'll have to visit Texas.

George Mercer